

MAGAZINE OF ART

0.12



Sterne
B.R. 1914

THE AMERICAN FEDERATION OF ARTS • WASHINGTON
AUGUST, 1938 • FIFTY CENTS

A COMPLETE REFERENCE LIBRARY

on PROFESSIONAL ARTISTS

ART ACTIVITY *and*

ORGANIZATIONS IN AMERICA

in these 2 Volumes!

NEW VOLUME 2 • • FOR 1938 • 39

WHO'S WHO IN AMERICAN ART

WHEN you want information about a professional artist in America, just turn to Who's Who in American Art.

In this *biennial* publication you have, in factual, reference form, the story of the artists of our day . . . where they live and work . . . where and when they were born . . . under whom they studied . . . collections in which they are represented . . . awards won, and prizes and scholarships . . . in fact, complete biographical data.

New Volume 2, just published, brings the picture right up to the minute, places at your fingertips, accurate, dependable information. In this new edition, there are 1,756 more artists than in the preceding volume. And a Classified Index has been added, so you can find, quickly and easily, any artist working in a particular field, or the total number of artists in various fields.

Once you discover the wealth of information in Who's Who in American Art, you will understand why it is "the most widely used art reference book in America."

LIST \$8 TO MEMBERS \$6 715 PAGES CLOTH

FORTHCOMING • VOLUME 34

AMERICAN ART ANNUAL

IMPORTANT though the American Art Annual is as a current reference work, just as important is the fact that each edition adds a new chapter to a cumulative art history of America.

Like the companion volume, Who's Who, the Art Annual is the only book of its kind. Not duplicated, it is the one source of the facts it contains.

Characterized as an indispensable handbook, the American Art Annual "hears all, knows all, tells all . . . about art organizations and art activity in America."

LIST \$7 TO MEMBERS \$5.50 CLOTH

THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON

What's in the NEW

WHO'S WHO:

BIOGRAPHICAL DIRECTORY

Now, in one volume, all groups of America's living artists are brought together . . . painters, sculptors, illustrators, cartoonists, graphic artists, craftsmen, mural painters, designers, miniature painters. For each artist, complete biographical information.

CLASSIFIED INDEX

This new index makes it easy for you to locate artists by the medium in which they work.

GEOGRAPHICAL INDEX

When you want to find the artists in a particular city or state, turn to the convenient Geographical Index.

NECROLOGY AND OBITUARIES

The necrology of creative artists and architects for the years 1927 to 1935 is brought up to the minute, with obituaries for the year 1936 and ten months of 1937.

This is what the
ART ANNUAL CONTAINS:

THE YEAR IN ART

Significant events of the year in all branches of art activity, and a survey of the year's achievements.

DIRECTORY OF ORGANIZATIONS

Local, regional, national — with staff, officers, purpose, activities, accessions.

ART SCHOOL DIRECTORY

Professional art schools, universities and colleges with art departments. Curricula, tuition, enrollment, department heads.

ART FELLOWSHIPS AND SCHOLARSHIPS

From whom available, qualifications, when to apply, amount of stipend. A feature especially important to students.

THE ART PRESS

Magazines, bulletins, newspapers carrying art notes. Editor, publisher, address, price.

PAINTINGS SOLD AT AUCTION

All paintings sold at auction for \$200 or more.

MAGAZINE OF ART

F. A. WHITING, JR., Editor . . . JANE WATSON, Assistant Editor
L. B. HOUFF, JR., Business Manager . HARRY ROBERTS, JR., Art Director
E. M. BENSON, DUNCAN PHILLIPS, FORBES WATSON, Associate Editors

PAINTING . . . GRAPHIC ARTS . . . SCULPTURE . . . ARCHITECTURE AND PLANNING . . . DANCE
MUSIC . . . THEATRE . . . CINEMA . . . ARCHAEOLOGY . . . PHOTOGRAPHY . . . INDUSTRIAL DESIGN

VOLUME 31

NUMBER 8

AUGUST, 1938

Maurice Sterne: "Seated Girl," Bali, 1914. Drawing Cover
In the Bender Collection, San Francisco Museum of Art

Edward Weston: Photograph of Albert Bender Frontispiece

An American Patron. *By Katherine Field Caldwell* 444
Albert Bender of San Francisco

Vachel Lindsay: Pen and Ink Symbolist. *By Thelma Wiles Thalinger* . . . 450

Notes for a Study of Architecture. *By Henry S. Churchill* 457

Bloch and Nordfeldt: A Study in Contrasts. *By Wallace S. Baldinger* . . 458

Theatre and Geography. *By Hallie Flanagan* 464
The Federal Theatre Project's Present and Future

Circus and Ringside in the Lithographs of Robert Riggs. *By Childe Reece* 469

Industrial Design: A New Profession. *By Eugene Schoen* 472

Activity 480
News of Federation Chapters and the Several Arts

Letters 486

August Exhibitions 496
A National List

THE AMERICAN FEDERATION OF ARTS

BARR BUILDING · WASHINGTON

FIVE DOLLARS A YEAR · FIFTY CENTS A COPY

Postage included in the United States and possessions. Canadian postage 50 cents extra, and to foreign countries, \$1.00 extra. The Magazine is mailed to all chapters and members, a part of each annual fee being credited as a subscription. Entered as second-class matter October 4, 1921, at the Post Office at Washington, D. C., and at the Post Office at Baltimore, Md., under the act of March 3, 1879. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1938 by The American Federation of Arts. All rights reserved. All manuscripts should be sent to the Editor, Magazine of Art, Barr Building, Washington, D. C. Unsolicited manuscripts should be accompanied by stamped, self-addressed envelopes, to insure return in case material is not used. The Editors cannot assume responsibility for the return of any unsolicited material. PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"

THIS MONTH

This month's frontispiece by **Edward Weston** is one of many fine portraits in photography to his credit. Mr. Weston is one of America's top-flight photographers. He is now working as a Guggenheim Fellow, documenting on the West Coast.

Katherine Field Caldwell, whose article on Albert Bender leads off the issue, studied at the Fogg Art Museum, Cambridge. She has returned to California where her husband teaches at Berkeley.

Like many another student and critic **Thelma Wiles Thalinger** has had long and varied newspaper experience mostly in and around St. Louis. She has also taught creative writing at the Mills College Summer Session. But before that she had taken graduate degrees in English literature, had studied painting for two years. She writes: "I gave up newspaper work two years ago to give more time to research on Vachel Lindsay's work in illustration and long devotion to the graphic and plastic arts, an important phase of his work that I felt had been both neglected and misunderstood. . . . Through the kindness and cooperation of Mrs. Lindsay and of Dr. Hazleton Spencer of Johns Hopkins University, I was permitted to examine source materials in the Lindsay files at Springfield, Illinois. This is the first study, based on first hand sources, that has been made of Lindsay's work in pen and ink, and the first attempt, so far as I know, to relate that work to his poetry."

Henry S. Churchill is an architect and site planner with offices in New York City. Mr. Churchill is Chairman of the National Competitions Committee.

As Director of the Department of Art at Washburn College, Topeka, Kansas, **Wallace S. Baldinger's** work has brought him renown through the middle west. He recently contributed an article on American painting to the *Art Bulletin*.

In August, 1936, we published an account of the first year of the Federal Theatre Project written by **Hal-lie Flanagan**, its able and enterprising Director. Now, exactly two years later, Mrs. Flanagan takes stock of its achievements and looks beyond to the broader aspects of a nation-wide, native theatre.

FORTHCOMING

NEXT MONTH AND AFTER

GAUGUIN

The Brooklyn Museum has the distinction of holding the first exhibition of the complete graphic work of Paul Gauguin ever assembled here or abroad. Many of the prints included were heretofore unknown and to connoisseurs the show has special interest, since practically every state of each woodcut is included, many of which are extremely rare. An account of the exhibition, generously illustrated, will be one of the features next month.

REMINISCENCES OF RYDER

Unfortunately Helen Appleton Read was obliged to sail for Europe before completion of her article on American landscape painting. However, Sadakichi Hartmann's personal reminiscences of Albert Ryder will appear instead—a more than adequate substitute.

SUMMER SHOWS

Dorothy Adlow, Art Critic of the *Christian Science Monitor*, has been touring New England and nearby states. In the next issue she will give an account of the summer exhibitions scattered so profusely throughout that territory.

The comprehensive exhibition of the Federal Art Project of Illinois current at the Art Institute of Chicago will be recorded in a descriptive article, accompanied by a number of large-size illustrations.

AND ALSO

Clarence Laughlin's photographs of New Orleans; an article on Peppino Mangravite by Donald Bear, Art Critic of the *Rocky Mountain News*; Thirteenth-century Mayan Murals by Jean Charlot, with drawings by the artist; An Early Example of Chinese Dried-Lacquer Sculpture at the Fogg Art Museum, described by Blanche Magurn, are among the features which will shortly appear in the *MAGAZINE OF ART*.

OFFICERS OF THE AMERICAN FEDERATION OF ARTS 1938-39

ROBERT WOODS BLISS, *Pres.* GEORGE HEWITT MYERS, *1st Vice-Pres.* OLIN DOWS, *2nd Vice-Pres.* MRS. ROBERT WHEELWRIGHT, *3rd Vice-Pres.*
RICHARD F. BACH, *Secretary* LAWRENCE M. C. SMITH, *Treasurer*

BOARD OF TRUSTEES

To Serve to 1939

Robert Woods Bliss Daniel Catton Rich
Florence N. Levy Alfred H. Schoellkopf
Olive M. Lyford Mrs. Robert Wheelwright
Henri Marceau George F. Zook

To Serve to 1940

Richard F. Bach Mrs. William S. Ladd
Royal Bailey Farnum Jonas Lie
Joseph Hudnut William M. Milliken
Frederick P. Keppel Duncan Phillips

To Serve to 1941

Gilmore D. Clarke George Hewitt Myers
Olin Dows Lawrence M. C. Smith
Horace H. F. Jayne Philip N. Youtz
C. C. Zantzinger



ALBERT BENDER: PHOTOGRAPH BY EDWARD WESTON

Although Mr. Bender is manifestly concerned with the accumulation of things of worth, he has never looked upon the acquiring of works of art as his essential purpose. There is a deeper impulse motivating all he so tirelessly does—his devotion to the living artist, his almost complete dedication of his income to buying and giving. By his own word, Mr. Bender collects not art, but human beings

AN AMERICAN PATRON

BY KATHERINE FIELD CALDWELL

IT IS an axiom in San Francisco that all art activities lead to Albert Bender's door. For a quarter of a century his eminence as a benefactor has been as familiar as the physical aspects of the city: its ferry tower, the jerking cable cars climbing perpendicular hills, the ocean grown more intimate in the narrow channel of the Golden Gate. Unlike the landmarks of the city, Mr. Bender has never been taken for granted. He has received official recognition in the form of honorary degrees from every important educational institution in the community and unofficial acclaim from the hundreds whom he has benefited and the many more who consider him a focus of the culture of his city. Mr. Bender's generosity has won him devoted love and admiration—it has even given him a somewhat legendary reputation. But its deeper social import, the mass effect of his giving, has been obscured by concentration on individual instances of it. There is a growing awareness that the bestowing of gifts, however commendable in itself, is the smallest part of his significance. From his steady outpouring of gifts definite principles become discernible which prove him to be a unique national force in the world of art.

Mr. Bender believes that the best way to further art is to support living artists, especially those near at hand. He does not imply that the art produced today is the only and the final beauty. On the contrary he considers historical collections of great importance. But he fears that too great concern over preserving the past might cause the death of contemporary art. He recognizes that the artist has something valuable to contribute to contemporary life and is entitled to earn a living by means of his art. This may seem at first glance an accepted commonplace. But if it is, society has been slow to act upon it. On the whole, artists have been treated as though they were erratic children, or visionary and incompetent ones, leaning on their "stronger" brothers in trade. Mr. Bender's distinction lies in acting upon his belief in the importance of contemporary artists and their right to live by their art. He does not await a Golden Age; he helps to bring it about.

Long before the government acknowledged the legitimate claim of the artist to eat by his brush or pen, San Francisco artists knew that they could rely upon Mr. Bender to support them in this claim. The needs that his tireless understanding and bounty have supplied are varied: the raw materials them-



The Anne Bremer Memorial Library founded by Albert Bender in 1935 at the California School of Fine Arts. The relief over the mantel is by Jacques Schnier; the three lunettes showing most clearly contain frescoes by Victor Arnautoff. Both artists work in California

selves—paint, canvas, clay, a place to work; support through illness, opportunity to study glazes in Korea, for example, or to see the galleries of Europe and America. Wherever possible this help has been proffered by the purchase of products, rarely by the humiliation of outright gift. And this resolve to preserve the artist's integrity is looked upon by artists themselves as an important part of Mr. Bender's distinctive style of patronage.

The proportion of his gifts to his income is no less remarkable than Mr. Bender's active appreciation of living artists. It is the astonishing fact that ninety per cent of Mr. Bender's income goes back to the community's charitable, educational and creative ventures. His own personal wants are very simple; once they are supplied he gives everything he has away. For a man who has achieved outstanding success in business, who has collected thousands of objects from ancient Japanese pottery to contemporary Mexican painting, Mr. Bender is singularly unattached to material things. Once an object passes into his hands he is not content until it becomes the possession of an institution where it may be enjoyed in common. An object may truly be said not to be his until it has come into the keeping of another.

The Far West had special need of a man to whom gold was not a final good. It is natural that California should cherish its

frontier tradition, especially its romantic gold-rush past. This past is not very remote and the frontier tradition coincides with our American love for physical accomplishments on a large scale. There is a lingering feeling that we must "push on" to bigger buildings, highways, bridges. In the face of this concentration on physical achievement the arts had particular need of encouragement. Albert Bender realized that there were frontiers of the spirit to be cultivated as well as those of the land. In a tribute to his friend Senator Phelan, Mr. Bender ascribed to him the "vision of a future in which appreciation of the Fine Arts is to keep pace with material prosperity." There could be no clearer statement of his own self-imposed responsibility.

Certain strong influences shaped this theory of patronage. For one, a clerical father, learned in the Irish poets as well as in theology. But even more important was the companionship over a long period of years with his talented cousin, Anne Bremer, to whom, as Mr. Bender wrote, "... a world without art was a barren place from which the soul of man had departed." Association with a painter who not only knew but saw was a rare opportunity for education in the arts. His interest in Mills College was a tribute to her as a person and to the education of women in general. In this oldest college for women in the Far West, he finds and fosters a broad concep-



Karl Hofer's "The Card Players" in the Bender Collection of the San Francisco Museum of Art. This is but one of many gifts



"Requiem," lithograph by José Clemente Orozco, in the Bender Collection at the San Francisco Museum of Art

tion of culture which accepts the arts as an essential part of a balanced education. But Mr. Bender's temperament does not espouse causes or crusades. The aura he creates around him is harmonious, genial. He acts habitually to meet a need in a given situation and it is from the total sum of these acts that a principle emerges.

The Bender room in the Mills College library concentrates chiefly upon modern literature and fine printing. For continuity and contrast some older items are included. There is a manuscript of Elizabeth Browning, a letter in Dickens' hand, an early edition of Burns. In fine printing every important press from Kelmscott to Grabhorn is represented and in California there are manuscripts from Bret Harte to Robinson Jeffers. Mr. Bender's enthusiasm for literature and fine printing fills the shelves of the Stanford and University of California libraries as well.

His name runs through the pamphlets called "Gifts to the Regents of the University of California" like the dominant thread in a patterned cloth. It is easy to infer his ready acquiescence to each need suggested to him. Between the years 1926 and 1938 there are recorded items like these: a donation "to defray expenses of exhibiting a group of twenty-five representative landscape painters of California; also to the art department to purchase three portfolios of reproductions of drawings by Leonardo da Vinci, Holbein and Watteau;" a sum of money "to a professor of art to purchase art materials during a visit to Japan, for the University of California art museum, for the establishment of a poetry prize, for the purchase of one

hundred and fifty original drawings by G. K. Chesterton, for one of Hilaire Belloc's books, for the purchase of Russian ikons, for the purchase of material to be used in setting a mural on the wall of the art gallery, eighteen pieces of Guatemalan textiles representing various weaves."

Although Mr. Bender's interest cannot be narrowed into one channel the trend of his giving identifies him especially with artists. Among his most notable gifts are the memorial funds established at the California School of Fine Arts; one for talented and impecunious students, another for the library. The inspiration of Anne Bremer was again determinate. She had studied at the School before going to Paris, graduating with the highest honors. In founding the Anne Bremer Memorial Fund for deserving students, Mr. Bender won many new friends for art in San Francisco by persuading others to add to the substantial sum that he himself set aside. On repeated occasions he has formed "clusters" of art patrons. No one can refuse him because of his evident disinterestedness and unreserved giving. A punning friend remarked after contributing to one of his projects "Albert Bender is the dearest friend I have."

With a group of friends Mr. Bender answered the pressing need of the School by founding the Anne Bremer Library. Since the library is for the use of practicing students books are chosen primarily from the standpoint of technique and excellence of reproduction. In order that the library might have some fresher link with contemporary art than textbook illustration, Mr. Bender commissioned Victor Arnautoff, Ralph

William Gaw, a native San Franciscan, painted "White Chrysanthemums," now in the Bender Collection at the San Francisco Museum of Art. Mr. Bender's chief interest is in the artists of his own city and his own region



"Two Women and a Child" (1926), encaustic painting by Diego Rivera. Bender Collection, California Palace of the Legion of Honor



Stackpole, Ray Boynton, William Hesthal, Gordon Langdon and Fred Olmstead—all San Francisco artists—to paint frescoes in the lunettes below the ceiling. Over the fireplace a plaque by Jacques Schnier bears the inscription of the date of the formal dedication of the library.

Although Mr. Bender's gifts to the San Francisco Art Association were already generous—scholarships, library and books—Mr. Bender also gave a series of drawings of hands by Diego Rivera. His interest in Rivera goes back to 1929 when a group of San Francisco artists returned from Mexico with the news of a flourishing art renaissance. Mr. Bender was favorably disposed from the first towards a man whose influence on the methods and subject matter of contemporary artists was so profound. Months before Rivera's fame spread like a fever across the country Mr. Bender bought his oils and drawings. He was one of the first laymen in America to appreciate Rivera and give him enthusiastic support during his stay in San Francisco.

When the first one-man show of Rivera's work was held at the California Palace of the Legion of Honor in San Francisco in 1930, Mr. Bender supplied a number of the items from his

own collection. Some of these remained as permanent gifts to the Museum.

Besides contemporary paintings, European textiles, prints and sculptures, Mr. Bender has given the California Palace of the Legion of Honor and the De Young Memorial Museum a number of Oriental objects. Outstanding among these is a group of Han mortuary figures and a distinguished group of prehistoric Japanese pottery including Minu, Yamato and Yayoi types. His interest in Oriental culture derives from the early days of his career in San Francisco when he won not only the business but the friendship of the Chinese population.

Mr. Bender combines fidelity to familiar ventures with zest for new ones. His enthusiasm, once engaged, may be counted upon to be permanent. Yet he is none the less eager to encourage new growth. When the San Francisco Museum of Art opened in 1935 Albert Bender welcomed a gallery devoted expressly to exhibiting and explaining contemporary art. Nothing supplemented more completely his long patronage of artists than a gallery for the interchange of ideas between artist and public. For whatever his philosophical persuasion, the artist does not work to decorate his own studio walls.

During the three years of the existence of the San Francisco Museum of Art, Mr. Bender has given scores of objects to the

Museum's permanent collection, provided the means for purchase funds, and kept himself available for the frequent emergencies that arise in the life of a new institution. Works by western artists, especially of those in and near San Francisco, form the nucleus of the Bender Collection. To the California group, however, Mr. Bender has added many others. Maurice Sterne (an adopted San Franciscan) is represented by a number of drawings from 1910 to the present day, and by two canvases: *Sleeping Girl* and *Praying Girl in the Ganges*. The Mexican group includes *The Flower Vendor*, painted by Rivera at the request of Albert Bender, Martinez, Montenegro, Charlot and Merida. There are excellent examples of the work of Alexander Brook, Edward Bruce, Boris Deutsch and of Karl Hofer. Beside containing every well known American name, the print collection includes Cézanne, Gauguin, Pissarro, Renoir, Matisse, Picasso and Brouet.

Although Mr. Bender is manifestly concerned with the accumulation of things of worth, he has never looked upon the acquiring of works of art as his essential purpose. There is a deeper impulse motivating all he so tirelessly does—his devotion to the living artist, his almost complete dedication of his income to buying and giving. By his own word, Mr. Bender collects not art, but human beings.

Prehistoric Japanese Pottery, "Yayoi" type. In the Bender Collection of the M. H. de Young Memorial Museum, San Francisco



VACHEL LINDSAY:

PEN AND INK SYMBOLIST

BY THELMA WILES THALINGER

THERE IS Vachel Lindsay, the impassioned and lyrical chanter of *The Congo*, *The Santa Fe Trail*, *The Kallyope Yell*, *The Daniel Jazz*—that indefeasible bard sprung from the plains who sang, for a time, above the roar of the machines. There is the evangelistic vagabond of a high, if romantic, vision, who tramped through most of the United States, exchanging his Village Improvement Parade Cartoons and poems and a "gospel of beauty" for bread—and lodging when he could get it. There is the poet of the young, who emboldened them to find poem-games and dances in the chanted rhythms of verses, who infused them with a new passion for the ballad and the racy drama of the American folk.

And there is another Vachel Lindsay, almost unknown and entirely unsung, something of a twentieth-century Pre-Raphaelite of the Middlewest, a true brother-in-reform of John Ruskin and William Morris, who early declaimed for a "discovery of the buried treasures at the crossroads" and "the prairie school of art," who tilted bravely (and futilely) for long years in picture, song and prose against the national creeds, where a smug worship of standardization without quality, and utility without beauty, ended not only in an inevitable poverty of taste, but in an ever-spreading drabness of life.

Believing passionately in art and in the life of the mind, Lindsay sought to further America's intellectual and artistic coming-of-age, not only by means of his poetry and its magnificent recital from the platform, but through his pictures and cartoons, his magazine and pamphlets and editorials, and his freely given lectures to all who would listen. It is a brave story and a tragic one. For Lindsay went down in defeat—not, however, in a total defeat.

Lindsay's absorption in the decorative, plastic and graphic arts began young and continued throughout his life. For he was not only the illustrator of his own poetry and a theorist on the art of the motion picture. He was a thorough and eclectic student and critic of the arts of all ages, a man who spent an unbelievable portion of his life in art museums, art libraries, art schools and all places where this endless study might be pursued. It is not strange that he was possibly the first man of letters to forecast a regional art in America, writing his prophecy ten years before the appearance of Benton and Burchfield in the Middlewest. Here is what he wrote in 1912 in a pamphlet, *The Soul of the City Receives the Gift of the Holy Spirit*, which he distributed gratis by the hundreds to his fellow-townpeople of Springfield, Illinois: "The picture of the Horticultural Building stands for the Prairie School of Art that is rising in Illinois—whose symbols are the Hawthorn Tree, the Compass Plant, the Indian Corn and the Prairie Rose. This school will include Landscape Gardeners, Painters, Sculptors, Masters of Pageantry and the like.

"This school, this great movement, will unite the spirit of ploughed land and prairie with the spirit of the city streets."

• • •

HAD HE not been a victim of faulty training, it is entirely possible that Lindsay himself would have been an interesting regional artist of the semi-abstract, the symbolic. Among the hundreds of drawings that he left may be found a series of bold experiments in abstract, non-representational line, revealing studies that achieve a vibrancy and sophistication of line not unworthy to be compared to the expert line manipulations of Klee, Kandinsky and Picasso—comparisons that Lindsay never suspected and would have found uproariously funny. To him these line experiments were merely "hieroglyphics" in the contemporary mood. He was no devotee of Cubism and Post-Impressionism, as he unequivocally proclaimed.

The beguiling ambition to become a master of pen drawing began in his childhood when his mother chose for him a career in art, in which the boy acquiesced, having overheard a scurrilous remark about poets from his grandfather, who despised them as unmanly. When still a small boy, Lindsay was entered in a drawing class in a private school and was further instructed in the fundamentals of drawing and painting by his mother, who had taught these subjects before her marriage. As a result the boy Vachel, while strolling with sketching pad around Fifth Street and the Square and the Governor's grounds, began to sketch, concentrating on natural forms, drawing them precisely and in delicate detail.

At home it was his good fortune to hear much enthusiastic talk of art and artists, his parents having met in Europe and presumably fallen in love while doing the museums and cathedrals. He knew the illustrations of Doré to Milton, Dante and Coleridge, the work of the Pre-Raphaelites, the classic Greeks and the Italian painters, the English and French literary painters and all artists who were poets. But it was the art and picture-writing of the Egyptians that aroused in the boy the most fervid and romantic response—a response that stayed with him all his life.

• • •

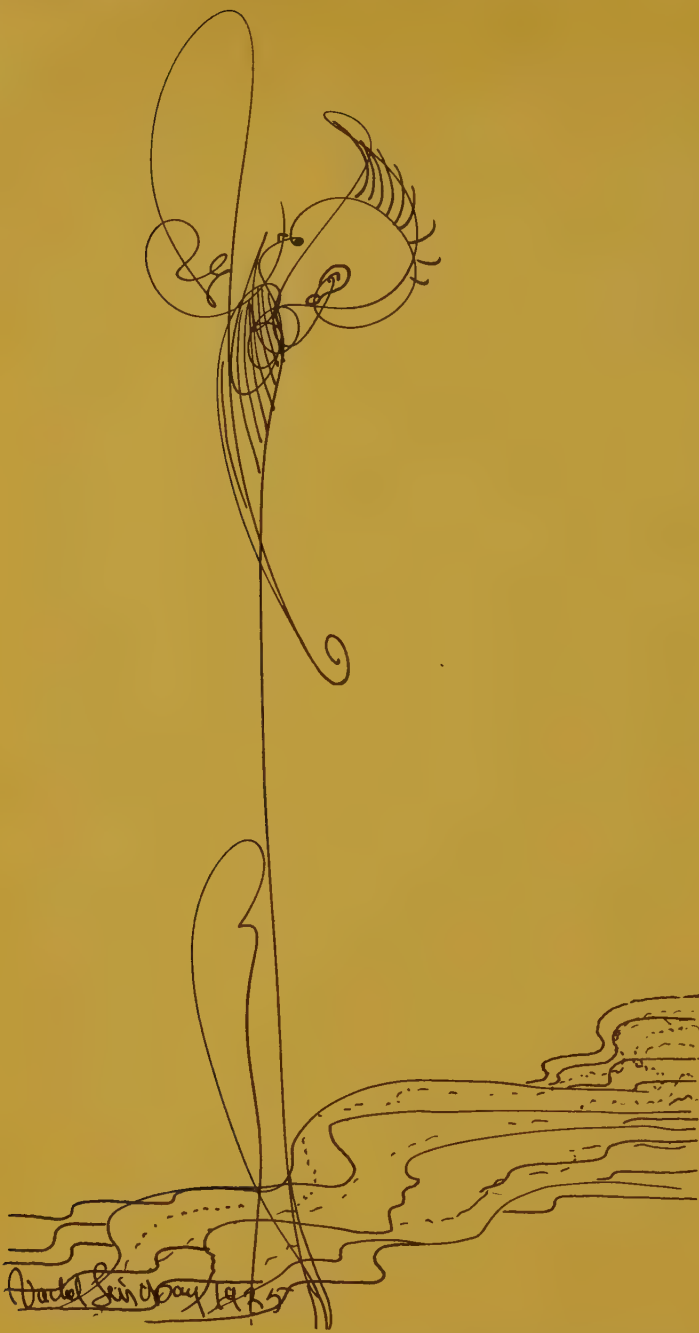
TO TRACE the progress of Lindsay's art study and method of drawing, a method that became closely allied to writing and therefore integrally fused with the creation of his poems, and to trace the evolution of his style of drawing, which became progressively linear, two-dimensional and abstract, it is necessary to survey briefly his activities and special enthusiasms in art from childhood to the publication of *General William Booth Enters into Heaven* in 1913.

Although writing poetry during his adolescent years, the ambition to become an artist remained uppermost in his mind—and there began his tragic conflict. Many years of artistic anguish and travail were to pass before he finally conceded the superiority of his writing to his art. It was in 1897, when



HARRIS & EWING. COURTESY THE MACMILLAN COMPANY

VACHEL LINDSAY after years of thwarting struggle both as draftsman and poet won to a place of renown with the publication of "General Booth Enters into Heaven" in 1913. From that time on his poetry dominated, though his pen drawings continued to be a contributing source for his literary output. Many of his best known poems were the development of ideas first caught and held in the net of Lindsay's linear devices



"The Baby that Came from the Fern" one of Lindsay's pen-and-ink drawings for "Candle in the Cabin" published by Appleton in 1925, like the one opposite, was done in his Spokane years

Lindsay was eighteen years old, that he sketched and wrote his first design and rhyme, *The Battle* (later reproduced in a revised version in the *Village Magazine*). Dramatic in feeling, but childishy sketched, *The Battle*, a pen and ink, describes a contest between Love, symbolized by a pigeon-breasted and doll-like cupid, and a withered hag, a dripping-mouthed grotesque whose fierceness matches the youthful despair poured forth in the verse, which begins:

Love has fought with a withered hag—
The ghastly, yellow Hag of Plague,
She conquered him and mangled him,
With cruel claws she strangled him
And the poor love died in blood and shame,
And the earth still rings with the battle's fame.

In September of that year Lindsay entered Hiram College, a small denominational college in Ohio, where he remained less than three years. During his first two years there he served as staff artist of the *Spider Web*, the college annual, attempting with equal confidence full-page illustration, cari-

cature, lettering, design. The *Spider Web* for the year 1900 contains twenty written pieces of Lindsay's and thirty-five pen sketches. These fail to reveal a major gift for design and lettering. Yet they faintly, but unmistakably, forecast his later style.

It was during these years that Lindsay was seriously contemplating a career in what he termed "Christian cartooning," an ambition that likewise derived from the dominant influences of his home, where an intense and active religious life, and an analytic study of the tenets of their religion (the Campbellite) permeated the thinking and conversation. With his customary over-abundant fervor, Lindsay dreamed of a series of rousing religious cartoons—universal in scope, powerful in draftsmanship, ennobling in emotive values. But he found college inadequate in meeting the needs of a mind whirling with ideas and pictures. He left Hiram in his junior year, filled with aspirations, to enter the Art Institute of Chicago where he studied for four years.

. . .

THIS LENGTHENED into a grim and lonely period for him, foredoomed as he was to fluctuate between the insistent murmurs of his poetry and his determination to create primarily in line; the pressure and struggle of financial worry and constant economic insecurity, along with too-frequent periods of nervous exhaustion and illness. In the diaries which he continued to keep in Chicago, he put comments on the progress he was making, or more often, failing to make: "I can't handle en masse, can't sketch or draw a flowing line." And again: "In art, at least, I am too subjective, whirled about by every wind of doctrine, not a fountain of inspiration within myself, steady and consistent."

Since he had determined upon a career in reform cartooning, it was important that he concentrate on an exact anatomy and the figure in action; yet it is obvious that he was far more interested in ideas than in mastering his medium. But he kept bravely at it; by sheer power of ideas Lindsay placed two of his cartoons—*The New Paganism* and *the Old and Burned for Witchcraft* with the *Christian Century* in February, 1902.

In its simplicity and directness, the first of these is superior as a pen drawing to many that he later produced. The illustration has as its central motif a stylized little Chinese figure by a symmetrical jar, behind which looms a symbolically menacing figure. The verse reads:

In the shade of a lantern unlighted
Awaits us a heathen benighted
He drinks Inspiration from a jar decoration
His exquisite taste is delighted.

There follows a prose denunciation on the failure of the Western church in the Orient: ". . . there is a new Paganism that is driving all the old art and the best of the old life out of the East, a Paganism of guns and gold."

As a dramatic sermon in black and white, the *Burned for Witchcraft* design fails, in spite of the poet's intense emotional idea and his year's drill in art school.

Although he often lacked the necessary money with which to buy food, much less drawing and painting materials, Lindsay somehow managed to see the best plays, to attend church regularly, to teach in the Sunday school. There were days when he worked only at his poetry, often spending an entire

day on a poem, unable to rest, forgetting to eat or go to his classes at the Institute. There were other days spent in an unhappy search for work. For a time he succeeded in a stock boy's job at Marshall Field's, proving to himself—and more especially to his family—that he was worth money "in the market-place."

Overwork, however, interfered so persistently with his sketching practice, his study and writing, that he was forced to give up this small financial independence, and attempt to "live by his pen." There followed an unsuccessful period of sending off drawings and poems while he battled a fear of total failure and nurtured a fantasy of somehow being an art critic on a Chicago newspaper or an advertising-writer (and artist) who, as a disciple of Morris in the practical arts, might raise the standards of that baroque industry and educate the public taste as well.

Certainly Lindsay badly needed freedom from financial worries at this critical period, not only for his work, but as a way of allaying his over-active conscience, which whispered to him of his father's disapproval and his mother's fretful questioning over his delayed "progress."

• • •

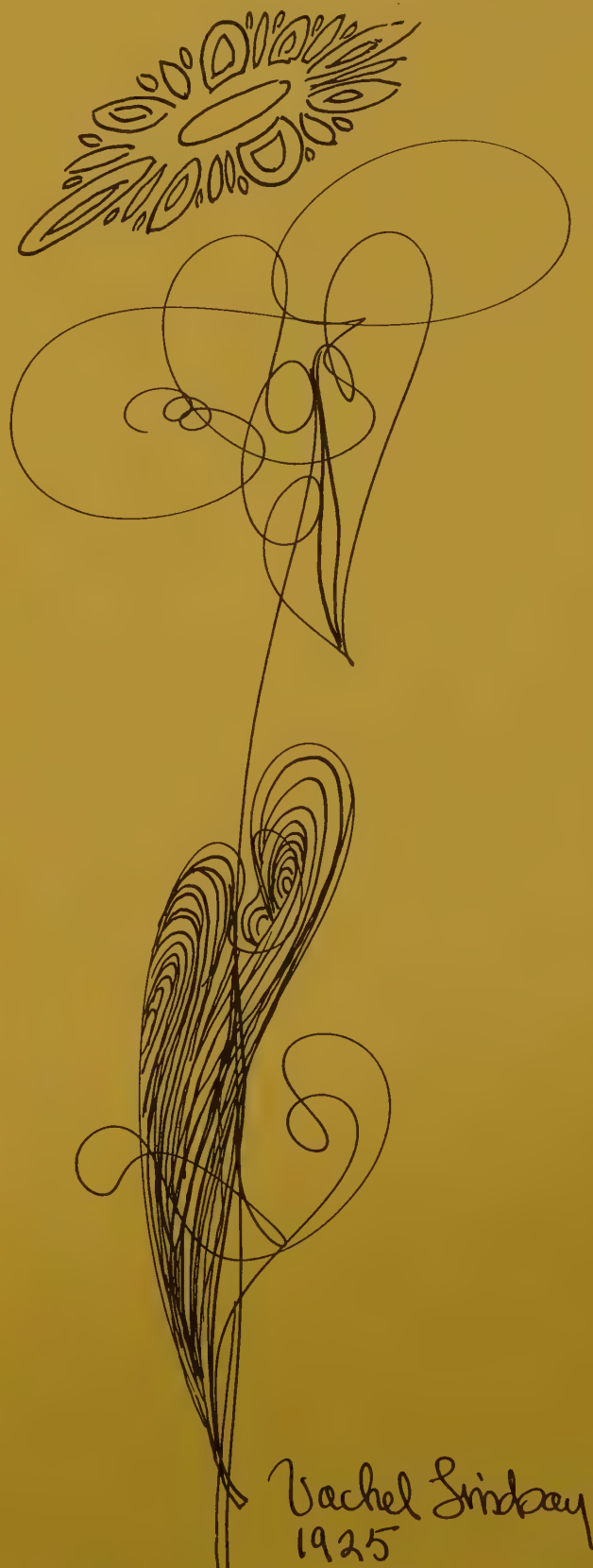
HEARING MUCH of Robert Henri, whose creative teaching and personal influence had become the goal of the more progressive art students at the turn of the century, Lindsay now quit Chicago for New York, where he was to remain for another four years of study and even more varied activities, a program that was punctuated by two walking tours and a summer trip to Europe in 1906. In New York he immediately found a more stimulating atmosphere, becoming one of an illustrious company that included Bellows, Luks, Rockwell Kent and George Mather Richards, who was later to collaborate with the poet in illustration. Even his financial cares were partially mitigated in a successful series of lectures on art and poetry at the West Side Y. M. C. A., for which he was paid ten dollars a week. He conducted his students on tours through the Metropolitan Museum, where he himself spent long, rapt hours alone. And at the New York School of Art, where Chase and Henri genially presided, he discovered new and invigorating potentialities within himself.

As Lindsay had hoped, Henri proved to be a salutary influence in a partial solution, at least, of the poet's dilemma, encouraging him to experiment in any method of line drawing that would set in motion a rhythm of release without, however, violating the current standards of draftsmanship. And while practicing a life sketch from memory one night in his room, Lindsay believed he had hit on it—a special sketching technic derived from the Spencerian penmanship system that he had been taught in the grammar school, a technic of spontaneous, free-arm movement. The drawing seemed miraculously to flow from his pen, and he immediately wrote a verse for it. And with eager pride, he submitted to Henri his first successful pen-and-ink done in this whirling, arm-movement manner, a sketch that he called *We Who are Playing Tonight*, a title that later became the refrain of the poem, *Sweet Briars of the Stairways*. Henri liked it and "hung it on the line," approving Lindsay's self-discovered method.

This was the beginning of Lindsay's rapid and wholly rhythmic method of drawing, a method that evolved finally

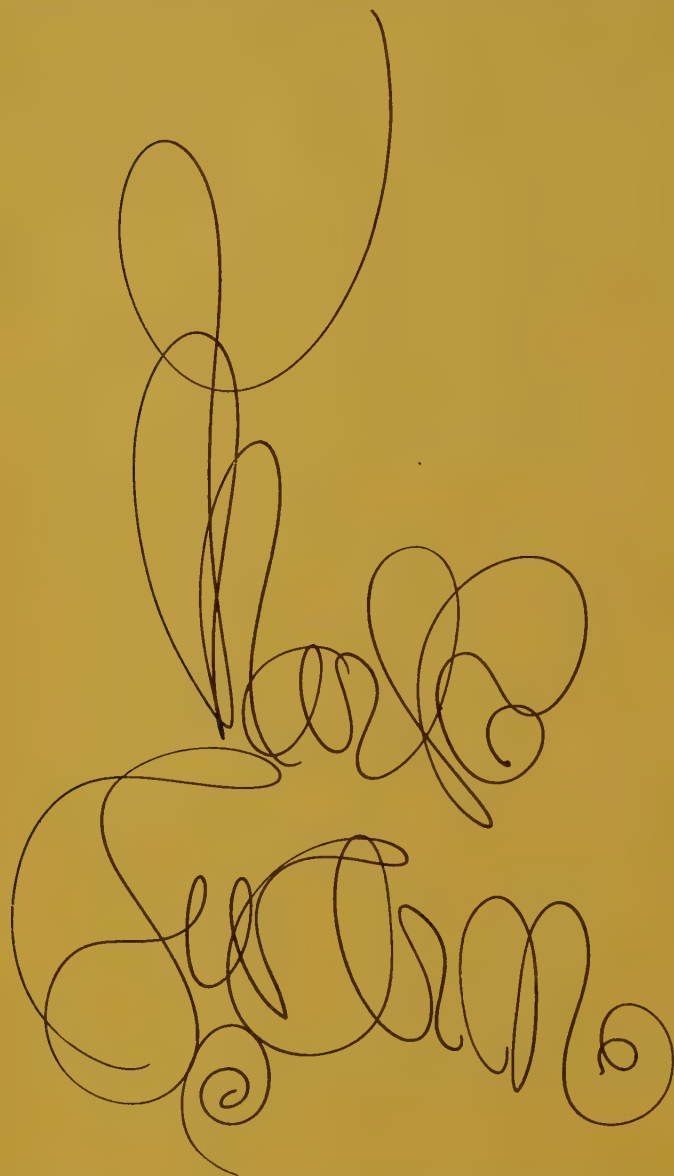
into a semi-hypnotic, automatic way of inducing a picture, a butterfly, a name concealed within a design—a system of drawing that was in reality a compromise with technic and a link with words. He himself maintained that his pictures were "written, not drawn;" and all art that was written and not drawn served as the focus of Lindsay's art enthusiasms.

With this discovery the young poet began to produce prolifically in pen and ink, in water color, and water color and silk appliqué posters. And it is in these productions between 1906 and 1913 that may be found most of the significant pic-



On the margin of this drawing for "Candle in the Cabin" Vachel Lindsay wrote: "There blooms in the lodge-pole forest-lane, The Flower called 'The Pointed Heart' or 'Coeur d'Alene'"

torial sources of his poems. For all of his ideas came to him first "in the air," as a drawing or, like the visions of Blake, in full form and color. While still in art school, Lindsay confessed that he one day saw the prophets in gorgeous, glittering robes walk across the room; and again, at home, he saw the prophets beneath the tree on the front lawn. The poem, *I Heard Eman-*



Above: The connection between Lindsay's drawing and writing is evident in "The Lost Wild Honey Bees" which to the prosaic spells out Mark Twain. Right: The heretofore unpublished "Duck" is also nearly as much written—Spencerian fashion—as it is drawn

uel Singing derived from a similar experience on his return trip from Europe, when his fertile mind was full of the religious paintings of the masters.

In 1907-08 Lindsay painted thirty large water color posters to advertise his lecture series on the *Litany of the Heroes*, from which came his well known poems of the same title. Lindsay's predilection for the upward-sweeping flame line, the Blake-like cosmic curve and spiral, rules the decorative motives of these tributes to Christ, Michelangelo, St. Paul. And the sun symbol, used in the Egyptian sense, dominates the poem-designs apostrophizing Titian, Phidias and Milton. Hastily sketched and painted, these poem-posters are inevitably mediocre as art, though valuable as documents.

For another lecture series on the contributions that the various peoples in the United States might make to its grow-

ing culture, Lindsay painted a group of water colors in semi-abstract style and weakly symbolic colors. Here he attempted to interpret the Chinese, the Irish, English and German, the Poles, the Italians, the Jews, the American Indian and the Negro. And out of the materials of these lectures grew, at least in part, some of Lindsay's most successful poems: *The Congo*, *The Chinese Nightingale*, *Our Mother*, *Pocahontas*, *The Potato Lady*, *The Building of Springfield*, *I Know All This*, *When Gypsy Fiddles Cry* and many others.

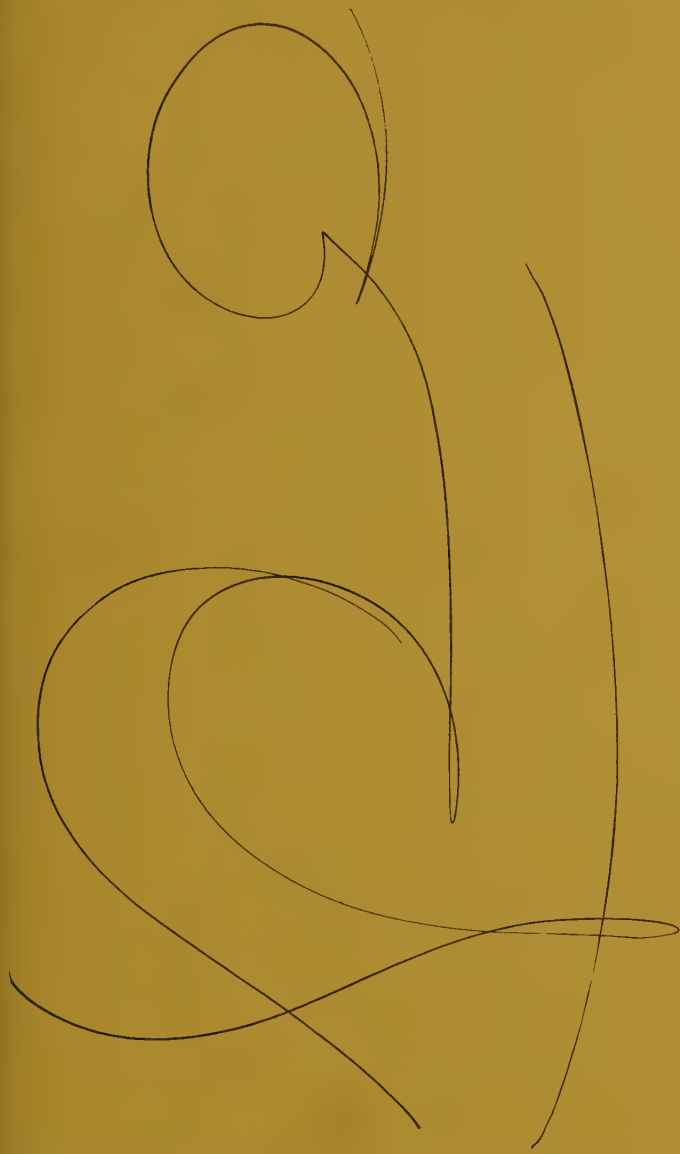
It was during these art student years, and immediately after that Lindsay painted and wrote many of his poems. *The Tree of Laughing Bells*, for example, which he read to Henri when he was contemplating a shift from drawing to painting, was done both in oil and in water color and wine-red silk appliqué during the summer of 1908. Reflecting a combined Beardsley and Morris influence in its use of delicate detail and rhythmic curls the drawing is characteristic of the mystic young poet whose picture-making imagination easily visualized a swaying single tree blowing with wine-red bells that each moment bloomed and fell on an icy hill "West of the Universe."

There is a map of Africa, with the long, golden track of the Congo cutting through the heart of darkness, and hundreds of the boats of the angels that preceded the triple fugue of the poem. *The Potato Lady*, "the laughing Irish lady, who makes potatoes prance," with her chorus of Irish dancers, was painted some years before the poem-game reached its final form in rhyme and dancing rhythm; and the water color series of Chinese dragons, as Lindsay named them, anticipated by some years *The Chinese Nightingale*.



General William Booth Enters into Heaven, Lindsay once explained, had as its setting the courthouse square in Springfield, a scene that he used in an illustration to *The Old Courthouse*, one of the nine Springfield drawings that appear in the *Collected Poems*. The Village Improvement Parade end-papers of this same volume originated, too, with their verses, as large water color panels with water color frames, designs that are largely inspired by the figures in the Egyptian *Book of the Dead* and in medieval illustration. Hundreds of patiently copied hieroglyphs, temples and figures recorded at the Metropolitan, the British and South Kensington Museums and from Egyptian grammars and art histories, fill Lindsay's Egyptian note book, furnishing invaluable pictorial and factual materials for the comprehensive and informed imagery of *The Trial of the Dead Cleopatra*.

By 1910—Lindsay now living at home—his prolific period in posters, water colors and pen drawings was ending, and he embarked upon a local crusade of reform, a "Ruskin Revival," as he named it, a thoroughgoing program of attack that embraced active pamphleteering, lecturing and the publication, at enormous expense, of the *Village Magazine*, which he him-



Lindsay's line was infrequently as clear and lucid as in this unfinished sketch, "Meditation," which he did sometime about 1920

self wrote and illustrated and distributed in charitable fervor to a bewildered and hostile citizenry. Although his lectures were well attended, he soon realized that his work had merely stirred up antagonisms and reinforced prejudices in his fellow-citizens. He had defied their standards and their folkways. The town rejected him. But Lindsay never rejected the town—his humanity was too selfless, his inner vision too impersonal. He vowed that he would win them—and he did, the last year of his life.

• • •

MEANWHILE YOUNG Lindsay relinquished his dream of creating a "golden Springfield," where "Ruskin's spirit might breathe again," where "youth might find symbols to love;" and deeply disappointed and a little contemptuous, Lindsay walked out of the town in the spring of 1912, a pack of rhymes, the "gospel of beauty," and cartoons under his arm to be traded for food and lodging.

"This is my warfare for Beauty and Democracy," he told his friends as he waved them farewell at the edge of the village and started forth alone on foot, fired with the example of St. Francis and the wandering bards of the Middle Ages. And so Lindsay chanted and sang and offered poems and pictures for his bread and lodging in the rural villages of Illinois, Missouri, Kansas and Colorado. He offered his services, too, in manual labor and at odd jobs, sometimes seriously undermining his strength in unaccustomed work in the wheatfields under a burning summer sun, or chopping wood for his dinner to the point of complete nervous and bodily exhaustion. But, for all its hardships, it was during this solitary and defiant pilgrimage that *General William Booth* came to fruition and was posted to *Poetry: A Magazine of Verse*. And Lindsay, like Byron, awoke one morning to find himself not only discovered but acclaimed. From the moment of this first publication in January, 1913, his career in poetry was determined for him and he was necessarily forced to push his sketching and painting into a secondary role.

In spite of the demands upon him between 1913 and 1926, Lindsay extracted the spare hours with which to sketch illustrations for *Going-to-the-Sun*, *Going-to-the-Stars* and *The Candle in the Cabin*; and to complete illustration for the *Collected Poems*. As in his first work, much of his later poetry came first in line and he reaffirmed the value of his drawing as an alembic through which the essence of his verse must pass:

"It is my habit periodically to return to drawing and it is the natural renewing of all my work."

His last volume of verse, *Every Soul is a Circus*, was illustrated in collaboration with George Mather Richards, a friend of his art student days. In Part Two appear Lindsay's line whimsies: pet elks, glacial fleas, a thirsty puppy and a tree-climbing fish, a wild forest duck and an eagle hen are sketched in swirling, curling lines evolved from a letter, a number, a name.

Of these drawings, *The Wicked Pouter Pigeon* is the most charming, due to its abstract style and simple precision. His last drawings, made after 1929, *Bonnets of Love*, *Sangamon County Fashion Show* and *Fashion Plates from Fairyland*, are a chaos of scrawls and reveal a progressive deterioration of technic, unhappy hieroglyphs that hint of the poet's final tragedy.

Lindsay's most essentially individual and esthetically satisfying illustrations may be found not in the ambitious full-page productions but rather in the obscure corners of his books—the airy, fragile, wholly spontaneous designs of the *Celestial Flowers* in *Going-to-the-Stars* and the *Butterfly Citizens* in *The Candle in the Cabin*. Delicately and freely drawn, these lacelike intricacies in line express the spirit of the lyrics written for them—*Going-to-the-Stars*, *Going-to-the-West*, *A Thought for the Waterfall* and *Clocks for Your Stockings*. Similarly successful are a number of the stylized, decorative drawings that approximate the abstract, where line and movement aptly express such creature-symbols as *Sea Horse* and *The Big-Eared Rat of Boston* and *Moon Worms*.

And when Lindsay abandoned all thought of representationalism and most of symbolism, and experimented in pure line, the Japanese line he had long sought to emulate, then he began to reach the unexpected and interesting potentialities

in his thwarted talent. By means of pure line he was able to create visual sensation. The play of curves and circles about a long, sweeping perpendicular line constitutes the dominant pattern of the abstractions of 1925-29, his Spokane years.

. . .

PROBABLY BECAUSE he was imbued with the traditional antagonism toward the new and unfamiliar, and still half clinging to Ruskin, Lindsay's attitude toward the Post-Impressionist innovations was academically colored and wavering. But he was too eclectic a follower of the visual arts to damn the exponents of the new mode without seeking to discover for himself their significant values. In his professional art criticism of The Blue Four (Klee, Kandinsky, Feininger and Jawlensky), which he wrote for the *Spokane Spokesman-Review* in 1927, he characterized their oils and water colors as "abstract music," as "refreshing and stimulating . . . and beautiful in the old Japanese sense," yet as evidences of a jaded, Mid-European world-weariness, a satiety that craved, and got, from its artists novelty and shock. There was nothing here for Americans, he insisted.

For his close friends in Spokane he sketched "confidential cartoons" of the show, filling huge sheets with complete diagrams of the layout of the pictures on the walls, all duly labelled and spaced, even to the main outlines of the designs themselves. Arrows (a take-off on Klee) pointed to his burlesque critiques in which he read, and misread, content values into the work. He called them "mussed-up Whistlers" and "childhood memories of weeding in the garden and dissecting in the high school laboratory." He further anatomized them as microscopic and spectroscopic and Germanic. Of Feininger's *Lady in Mauve* he wrote that "the nude has descended the staircase, put on her clothes and walked down the street." *Number Twenty-three*, a woodblock, was described as "a scrambled egg in black and white." He labelled Kandinsky's *Lithograph in Orange* merely "orange marmalade; the result

of a Russian aristocrat at a British breakfast;" and *In Green* as "the rag doll that was disembowelled by the rabbit." Jawlensky's six variations on landscape themes he disparaged as "old-fashioned Impressionist pictures viewed through opera glasses—distended—that's all." Of Klee's *House Tree* he asked, "But where is the shoe-tree?" And *Separation in the Evening* he retitled "Or the dizzy cat-fishes." Lindsay found color to admire, however, in Klee's *New Houses*.

As art criticism, if they were intended as such, and one believes they were merely a broader, private expression of the opinions he published, these critical quips reveal that Lindsay was, unfortunately, unable to view abstract art with a fully emancipated eye. At the same time he was thoroughly consistent in his belief that studio line and color geometrics held little or nothing for American artists other than a greater freedom in technic. Close as he was in spirit and in experience to the frontier heritage and the drab newness of Main Street, where the largely undiscovered values of art were a scarcely tolerated anomaly, it was natural that Lindsay should reject emulation of abstract painting when he had preached so long the "new localism" and the "prairie school of art." Hadn't he written in his art school note books this illuminating sentence on his dream of an indigenous art, an expression he himself would like to have participated in?

"Find the absolutely native American painters, study, study, study them; and on this choose to live or die. One little thing done from the spirit of the soil is worth a thousand great things done abroad. . . . Through Whitman to Lincoln may be a path of artistic rest."

But Lindsay was ten years too early. Otherwise he might indeed have contributed to the regional movement, not exclusively in poetry, but in color and line. There is plenty of evidence to indicate that he was a victim of a now outmoded teaching method that takes years to unlearn. Lindsay tried to unlearn it by studying with Henri, by working out a sketch-

(Continued on page 494)



To the left is Lindsay's "Hieroglyphic Soul of a Butterfly" and to the right his "Hieroglyphic Soul of a Spider." Both were drawn in 1904 soon after he discovered his spontaneous technic while studying under Henri in New York. The former symbolized beauty and the latter ugliness; Lindsay incorporated both in the Map of the Universe which served as frontispiece to his "Collected Poems"

NOTES FOR A STUDY OF ARCHITECTURE

SYMBOLS OF ABSTRACTIONS WHICH MAN, TAKING THEM
FOR ULTIMATE REALITIES, HAS TURNED INTO STONE

BY HENRY S. CHURCHILL

THERE ARE two kinds of architecture: shelter and honorific. The first has two subdivisions: the simply useful; and that which has an added element of conspicuous waste, in greater or less degree. The second has two subdivisions: the simply useless and that which tries to combine the honorific and the useful. This latter sometimes is identical with and sometimes is merely confused with the second subdivision of shelter architecture.

• • •

It must be carefully remembered that the term "conspicuous waste" is not necessarily one of reproach nor does it necessarily imply something meretricious. It is an explanation of a state of mind. That state of mind has characteristic physical expression.

• • •

Shelter architecture is the outgrowth of physical necessity. Honorific architecture is the outgrowth of spiritual necessity. Engineering is the outgrowth of the struggle between mind and matter. The three impinge upon each other, and the more complicated the society, the greater the interweaving.

• • •

Architecture is the most subtle of all mirrors of life: it is therefore profoundly affected by economics, both directly and indirectly. The direct effects are less important: who cares what were the difficulties of financing the Parthenon? But as the expression of an oligarchy it becomes for us the symbol of an economic system.

• • •

Before the Industrial Revolution architecture was almost entirely honorific. Certainly that which has survived, and which we look back to, is of that which is either purely honorific or partakes of the quality of conspicuous waste in honor of the lords temporal and spiritual for and by whom it was built.

• • •

The shelter architecture of the little man was impermanent and has vanished. Only the great and rich, the rulers of the ancient corporate states, could build permanently. The architect worked for them or not at all—he was no free agent. In Egypt he built temples for the priests, in Rome he constructed mighty works for the State, in the Middle Ages edifices for God and princes of the Church, and in the Renaissance palaces for successful gangsters.

• • •

It was not until the eighteenth century that the architect had a mission of his own, a right of free expression, a freedom to be not as other men. Voltaire and Rousseau, particularly Rousseau, cursed the world with Art for Art's Sake.

The eighteenth century and the Industrial Revolution both profoundly affected relationships between the architect and his work. The eighteenth century made the architect think of his work not as an expression of society but as an expression of himself. The Industrial Revolution, by removing the preparation of structural material from the site to the factory turned the Master Builder into a Chief Draftsman, removed the architect from contact with and sense of the physical material of building. He became a paper eclectic, out of touch with reality.

• • •

In the meantime realities have been changing, new values appearing, old ones disappearing into the trough of years. A new architecture has been evolving while the old architect has been slowly dying over his paper.

• • •

The seeds of the new architecture also lay in the eighteenth century, in the abstraction called *Liberté, Egalité, Fraternité*. Eighteenth-century liberty to die for the State, nineteenth-century equality to sleep under bridges, twentieth-century brotherhood for what we do not yet know. But it is the current abstraction; from it is coming the new architecture, its symbol, because it is what man now believes as real.

• • •

The unreality of words and ideas expressed by words have long been acknowledged to be more potent than any material reality. Therein lies the mystery of the Word, Logos. As far back as it can be traced the Word has been ephemeral, and man has sought means to make it permanent. Hence the arts and the peculiar hieratic value of architecture, materially the most permanent of the arts. Thus it is no accident that architecture is peculiarly and by intent the materialization of the spirit, of the Word in stone. The mystic attributes of the Pontifex may be recalled.

• • •

So in the past: architecture has been man's attempt to grasp with his two hands the protean manifestations of himself. Today the Word is no longer impermanent; the printed word assures reality to words and ideas that will endure when stone is dust. The Trinity of Dialectics is secure in a thousand libraries when Peter's dome has burst its chain; there are ten thousand times more photographs of Hitler than ever there were devils carved on cathedrals. And with this shift in the mediums which give permanence to ideas, architecture has lost the necessity for permanence. Instead of being symbolical, in the deepest sense logical, it becomes rational, material, temporary. This is a change of the most profound significance; it is the source of the architectural dichotomy of today; the origin of the revolutionary changes for the future.



ALBERT BLOCH: "APPARITION" (1934). MOOD DOMINATES HIS WORK AS IT DOES HIS LIFE

BLOCH & NORDFELDT

A STUDY IN CONTRASTS

BY WALLACE S. BALDINGER

THIRTEEN YEARS ago last March, on the occasion of an exhibition of paintings by a group of artists living at Santa Fe, the new chairman of the department of painting at the University of Kansas was giving a gallery talk. In the course of his comments on how to look at pictures, he presented something of his own philosophy. One remark was particularly revealing. "The picture," he said, "is always at a disadvantage; there it hangs without power to turn its face to the wall—and it never knows who may be looking at it. Its only defense is its power to withhold its beauty from the eyes of the unworthy."

I sometimes feel that a painter at the hands of a critic is in a similar predicament. He might, like Whistler, appeal to the law, or he might take the law in his own hands and go gunning for the callous offender. Nevertheless, out of all the criticisms made and the apparent injuries wrought, some hint or other may have been dropped by the critic sufficient to add a

new recruit to the circle of the painter's devotees, and through that recruit to justify the criticism.

Albert Bloch at this exhibition was considerably more than a university professor trying learnedly to explain the intricacies of "art" to a crowd of ignorant laymen. He was an artist no longer obliged to paint that he might eat, but able spiritually to live by his chosen art alone, in a world of his own creation. His life was his art and also the reveries this art expressed.

Hanging on the wall beside him was a picture by a man of different calibre, a painter whose life was the physical world around him, whose art was merely the vehicle by which he shared with tremendous conviction the actual experiences of this world he loved. The Santa Fe painter's name was as eloquent of his racial origin as was Albert Bloch's: Bror Julius Olsson Nordfeldt. Revealed today, as in 1925, through the person and the pictures of each, is the fact that Bloch is a



B. J. O. NORDFELDT: "SPRING SNOW" (1935). THE POINT OF DEPARTURE IS TANGIBLE PHYSICAL EXPERIENCE



ALBERT BLOCH: "SPRING NIGHT," PAINTED 1937

Jewish-American and Nordfeldt a Scandinavian-American.

Albert Bloch is typical of more of his race than we are apt to realize. Profoundly subjective in attitude, he lives apart, hidden away in an attic studio when not in the office or the classroom, writing poetry, painting poetry intensively while

the daylight lasts, his wife in the house below, a faithful buffer against the outside world. Ordinary human contacts frequently cause him pain. Praise disturbs him more than blame, since many times he thinks it has a hollow sound. When trapped into meeting the outsider, he appears to shrink



ALBERT BLOCH: "REST DURING FLIGHT INTO EGYPT" (1932). COLORING NOW APPROACHES MONOCHROME, BUT THE FEW HUES USED ARE JUXTAPOSED IN TELLING CONTRASTS . . .

from the contact, to turn away as though to bar the material world from the rarer atmosphere of his highly poetic visions.

Mood dominates his work as much as it does his life. Consider, for example, his *Apparition* of 1934. A childlike wonder pervades the canvas. About the wraithlike figure of the risen Christ is an aura of supernatural light, glittering like tinsel on a Christmas tree. Below the Savior kneels the woman, gazing into nothing, entranced with the vision. Nature trembles in harmony with the radiant joy of her experience. Behind Jesus rears a hillock, towering like him, emitting from its

novel experience, the everyday world of work and struggle. Nominally, his studio is on the Camino Atalaya at Santa Fe; actually, it is wherever he happens to be at the moment, in this country or abroad. Nordfeldt is not unduly disturbed over the attacks of critics. He thinks they can do no harm, and may do some good if they stimulate a person to think seriously over the problems of artistic expression. Praise he welcomes, particularly if it is intelligent, but he refuses to allow it to pervert his sense of values, his rigorous self-criticism and manual discipline. Nordfeldt likes to talk with



B. J. O. NORDFELDT: "KOSHUROS DANCING" (1920). IN A MODE AKIN TO BLOCH'S INsofar AS IT BEARS THE MARK OF A GIVEN TIME

crowns a galaxy of budding stumps like an aura of its own in more tangible form. The slope repeats in its contour the contour of Mary's back, and the two firs in the background at the left echo in their relation to each other the relation of the figures. A shimmering, yellowish light bursts through the blue-grey mass of clouds, harmonizes with the burst of light about the risen Lord against the dark hillside. It is a Christian subject, but a Christian subject handled as only an artist could handle it who shares with his Jewish fellows centuries of oppression, centuries of persistent spiritual faith and sustaining inner life.

B. J. O. Nordfeldt is a man of Viking stock, a man of action, heartily objective. He delights in travel, new acquaintances,

people, and even more he likes to listen. He faces a person squarely, focuses directly upon the features, appears with his cold blue eyes to be boring beneath the surface, probing for the meaning behind the words. Day dreams are alien to his personality. He identifies himself rather with the world of matter and of actual existence.

Like Bloch, Nordfeldt offers by way of his pictures the most direct road to understanding. The *Spring Snow*, finished by him in 1935, is a case in point. Budding trees, heavily loaded with snow, bound a triangular segment of space cutting from the foreground into the middle distance. Outside this space but leading towards it from the right, is an expanse of valley



B. J. O. NORDFELDT: "GATHERING STORM" (1937). THE MOVEMENT THROUGHOUT THE CANVAS APPROACHES POSITIVE VIOLENCE

and hill, capped by a cluster of farm buildings. The point of departure is a tangible physical experience. The snow is damp and clinging, the kind that makes tramping on such a day a real exertion. The tree trunks are hard and solid. The cold blue-green and yellow-ochre fronds of foliage stretch out like feather dusters after the fashion of trees under snow in early spring. The sky is overcast; the clouds diffuse the light, and give it a steely grey cast which sharpens every edge. The foil upon which the whole effect depends is the red brick structure in the middle distance at the right, and the echo of that note of red in the distant barn and house. The approach is boldly logical. The color is restrained. The brushwork is solid. The textures are defined. The typical is sought in every motive—snow, tree, hill, house, cloud. Nordfeldt's painting presents, in short, not the impressions of a dream but the hard realities of common physical experience.

Nordfeldt's life is as rich in experience as his art. Born in 1878 at Tunneberga, near Scania, in the south of Sweden, he was brought by his parents to Chicago as a boy of thirteen. There five years later he began his career as a printer's devil on a Swedish newspaper. His natural bent brought him soon to the Art Institute of Chicago, where it was encouraged by two of the instructors, Frederick Richardson and John H. Vanderpoel. After an assistantship at mural painting under

Albert Herter in New York, Nordfeldt in 1900 went to Paris, entered the studio of Jean Paul Laurens. He abandoned it speedily as uncongenial to his temperament, but not before his first effort at oils had won its way into the Salon of 1901.

Less than a year after his arrival in Paris, Nordfeldt was in London, continuing his study of art at the Royal Academy. Ten years he remained in England, using a shortened form of his name, Julius Olsson. He settled on the Cornwall coast, got himself a yacht, and spent much time in cruising. He came to know the waters from the Isle of Wight to the Scilly Islands as intimately as a man knows his way about his own house. He came to paint these waters with such mastery that English critics like G. F. F. Stokes hailed him as a fellow countryman, the greatest marine painter England had produced.

The restless Scandinavian was still unsatisfied. He pulled up stakes and went to Africa, where the picturesque side of Moroccan life captivated him. By 1911 he was back in Chicago, interpreting his freshened impressions of the home of his youth with the etching needle. More wanderings, more experiences transformed into color and into black and white, until finally New Mexico became his headquarters and Santa Fe his center of operations. Summers in New England, travels elsewhere in America and abroad, have all yielded a rich output of paintings.



B. J. O. NORDFELDT: "RIO IN MEDIO" (1928). ITS PARTS PLAY HARMONIOUSLY TOGETHER IN A SYMPHONY OF FULL-TONED NOTES

The life of Albert Bloch has had its travels, too, but the most significant part of it, the inner life of the mind, the mere recording of events fails completely to suggest. Bloch was born four years later than Nordfeldt, of Jewish parents, in St. Louis. He received his first art training at the St. Louis School of Fine Arts. On its basis he began his career as illustrator and cartoonist for the New York *World* and other periodicals. The confining nature of this work appealed little more to Bloch than printing had to Nordfeldt. Bloch by 1912 was in Munich, painting with the expressionists of the newly founded *Blaue Reiter* movement, Kandinsky, Klee, Javlensky, Marc. Like them he absorbed the influences of Munch, exponent of a vein in Scandinavian art diametrically opposed to the objective vein of Nordfeldt. He exhibited with the *Blaue Reiter* painters, relished his life among these kindred spirits, shared their sufferings during the World War years.

Albert Bloch returned to the United States to become in 1922 an instructor at the Chicago Academy of Fine Arts. But within a year he had gone still farther west, to take over the painting department at the University of Kansas. In this position, which he still holds, he has retired into a seclusion from which he seldom emerges either to exhibit or to speak. The real adventures in Bloch's life transpire within himself. They are accessible through his works alone.

If we study his painting carefully, we may grasp what the man means when he remarks that his painting develops in cycles. Back in his days at Munich he expressed himself in bright colors and small, broken units, each defined in sharp,

swinging lines, turning inward from the borders of the canvas, meeting abruptly, attaining in their various leaps and pauses the rhythm of a sprightly dance. His *Scene from a Pantomime* in the Arthur Jerome Eddy collection exemplifies the state of this manner reached in 1914. As with the *Three at Table* of 1925, Bloch's art through the 'twenties grows more mellow in color, larger in compositional elements, gentle in rhythm, deeper and more definite in spatial construction. By 1932 in his *Rest During the Flight into Egypt* he has again transformed his manner. Coloring now approaches monochrome, but the few hues which are employed are juxtaposed in telling contrasts, and the movement of the forms becomes more broken, more dramatic than it was during the 'teens.

The *Apparition* we have noted as completed in 1934 represents something of a return to the manner of the 'twenties, with again less opening of the composition out into space, a more quiet rhythm across the canvas, and brighter, more variegated coloring throughout. At the same time, an abundance of scumbling and the introduction of small bits of detail provide a surface movement to correspond to that gained two years before in the larger masses. By 1937 Bloch's painting assumes a manner decidedly more dynamic than it had in 1932. The *Spring Night* of the year just past resurrects the linear stress of the 'teens, the restless flutter of broken lights, the inward turning towards the center, the contrasts of bright notes of color, such as a note of vermilion for the window of the house, a note of bluish green for its roof, a note of light red for the faces of the two figures conversing, a note of deep

(Continued on page 492)



ALL PHOTOGRAPHS USED WITH THIS ARTICLE COURTESY WPA FEDERAL THEATRE PROJECT

Howard Bay designed this set for "Native Ground" produced by the up-and-doing New York unit of the WPA Federal Theatre Project

THEATRE AND GEOGRAPHY

BY HALLIE FLANAGAN

IN THE LOBBY of the Adelphi Theatre in New York, where since last January a hundred and fifty-one thousand people have paid to see the Living Newspaper on housing, there is an exhibit of paintings by children of the slums. Here in terms the more devastating because unconscious, American children have made their own record of the squalid rooms and alleyways which to one-third of our nation mean home. The pictures are a part of the play, the play a continuation of the pictures, and both at once a part of the life of the audiences pouring nightly into the Adelphi and a force galvanizing that audience to some sort of action. People leaving the theatre sign petitions to speed the housing developments; they write to their Congressmen; they join renters' leagues.

Some, of course, are moved in the opposite direction. Mr. Channing Pollock, for example, said in the *New York Times*, that the play gave him apoplexy. Giving apoplexy to people who consider it radical for a government-sponsored theatre

to produce plays on subjects vitally concerning the governed is one function of the theatre. Any living theatre has always induced apoplexy in people who want to keep plays safely stuck away behind the proscenium arch. Aristophanes was accused of treason because *The Babylonians*, paid for out of government money, criticized Athens' foreign policy; and as late as 1937 the Greek government censored *Antigone* because in it Sophocles argued for the freedom of the individual conscience against the State. *Coriolanus* caused riots in the streets of Paris in 1934; and in one of our own theatres, during *Altars of Steel*, in the scene of a riot at the plant, an actual riot on the subject of the play occurred among the actors. Ibsen gave people apoplexy. Shaw still does, as do O'Neill, Toller, Odets, Bein, Green, Blitzstein and a score of other first line dramatists.

The pious hope that the Federal Theatre will reach the point where it pleases all of the people all of the time is doomed to disappointment. If that time should come the news of its demise would be too unimportant to make an obituary column.



But New York no longer monopolizes the theatre. Shown is the Atlanta production of "Altars of Steel." The designer was Joseph Lentz

The Federal Theatre must continue to be, among other things, a thorn in the flesh of the body politic. I say "among other things," because while social plays such as the Living Newspapers on power, agriculture, medicine, housing and kindred subjects are undoubtedly the most important achievements of the Federal Theatre so far, they are by no means the only avenues of its expression. Classical drama, with emphasis on vivid modern productions, as in the California International Cycle or New York's *Dr. Faustus*; dance theatre, evoking from the stuff of American life such patterns as *How Long Brethren*, *Frankie and Johnnie*, *American Exodus*; the Negro theatre, with a long record of plays by Negro dramatists including the recent Chicago production of *Big White Fog*; the children's theatre, notably in the west coast productions of *Hansel and Gretel* and *Pinocchio*—in all of these forms the Federal Theatre is bringing the theatre to millions of Americans hitherto unable to afford it. The field of musical comedy with the wealth of vaudeville, musical and dance talent at our disposal, should be more fully explored. The California project has led the way here with *Follow the Parade*, *Revue of Reviews*, *Ready, Aim, Fire*, all written on the project. *O Say Can You Sing*, written on the Chicago project, offered a satire of the Federal Theatre itself which is to have a sequel in the New York production of *Sing for Your Supper*.

Such variety of types of production, talent and communities to be served, requires centralized planning, and in this planning, which must become increasingly broad, imaginative and exploratory, lies the future of Federal Theatre. Neither Washington nor New York, however, should dictate arbitrarily to New Orleans, Denver or Detroit; therefore the policy board of the Federal Theatre includes the directors of each region: the east, the west, the midwest, the south, together with the directors of the three large city projects, New York, Los Angeles and Chicago. This board meets every four months, deciding on the program for the ensuing four months. At this time each director brings in the plan he has worked out with the various directors of companies in his region, and it is considered in its relation to the whole national picture. Plays are discussed and fought over, certain ones with a local or regional appeal, others with such universal meaning that, through the National Service Bureau, they are made available to the entire country. Such a play was Sinclair Lewis' *It Can't Happen Here*, produced simultaneously on twenty-one Federal Theatre stages; such a play is John Hunter Booth's *Created Equal*, the drama of the Constitution, which proved in its recent Boston premiere to be of such value that it is to be done in many states. Another play of wide interest is E. P. Conkle's *Prologue to Glory*, a play about young Lincoln which starts in



Above: Players in the Los Angeles Federal Theatre's "Hansel and Gretel" put on a play for publicity at the city pound. Left: The New York Project presents "Haiti." Perry Watkins was designer



October on an extended tour. The plays of Eugene O'Neill were released on a nation-wide basis, fourteen of them being produced in various Federal Theatres last year; in the same way George Bernard Shaw's plays were produced throughout the country.

The play policy of the Federal Theatre is firmly founded on the belief that any theatre sponsored by the government of the United States should do no plays of a cheap, vulgar, or out-worn nature, but only such plays as the government can stand behind in a carefully planned program, national in scope, regional in emphasis and American in democratic attitude.

To conceive and execute plans for a nation-wide theatre there are certain demands which exceed the bounds of geography. The first is a demand that any person working on Federal Theatre realize that the theatre product we turn out will be no better than the human job we are doing—in fact, that the two are inseparable.

"We know all about the human values of the Federal Theatre," people say. "We know that thousands of people have been given a new hold on life, that want, hunger, misery and



Above: *Workers Ballet* number from "Revue of Reviews" presented by the Los Angeles Theatre Project. Myra Kinch, dance director.
Right: Fire-escape scene from "... one-third of a Nation, ..."

despair for these people and their families have been removed. We know, too, that millions of Americans in camps, schools, social settlements, hospitals and prisons, etc., have been given entertainment for which they could not afford to pay. We know all this—what has the Federal Theatre done for Art?" This question will not stand analysis, for nobody can do anything for art. You do things for yourself or for other people but not for art. Art is created by and exists for people. It cannot be imagined either on the giving or receiving end except in relation to people. Therefore the answer to the question as to what the Federal Theatre has done for art is not that it has developed certain techniques such as the Living Newspapers, two volumes of which have just been published by Random House; not that it has, according to critics, produced each year of its existence a number of metropolitan successes, and in *Prologue to Glory* one of the ten best plays of the year; not that its radio division has won the award of the Women's National Radio Committee for the distinguished dramatization of James Truslow Adams' *Epic of America*; not that it has sold the movie rights of ... *one-third of a Nation* ...; not that it has secured large sponsorship in



city after city for the companies which have made themselves vital to community life: all these elements are variable. The answer is that the Federal Theatre has done as much, and no more for art than it has been able to do for life—the life of its own workers, and its own audiences. The thousand people returned to private industry through Federal Theatre are a part of that equation; the general health, happiness and useful employment of every person on our payroll; the enjoyment of audiences in the city parks; the many young American dramatists given their first opportunity. Asking what the Federal Theatre has done for art as if it were something apart from life gives art a small and precious connotation. There is no place today for small and precious art. Many people still think of the theatre as a place where sophisticated secrets are whispered to the blasé initiate. That kind of drama whether on commercial or federal stages is for special groups whose interests are special. Tremendous things are happening in the world of politics, in the field of light and in the realm of science, and if the theatre cannot capture some of this quality of excitement in the plays it does and the way that it does them, it will die of yawning, with or without government subsidy.

There is no yawning in the Florida Wheel, where our actors play the turpentine circuit, audiences coming in barefoot with lanterns to see *Twelfth Night*. There is no yawning in the Theatre of the Southwest, where our young actors are writing their own play, *The Sun Rises in the West*; or in the radio

studios where our writers and actors are dramatizing *Men Against Death*, a series based on the books of Paul de Kruif. There is no yawning on Roanoke Island where for the second year great audiences assemble for Paul Green's *Lost Colony*, a historical spectacle involving not only the Federal Theatre but the university, the state and the entire island community. Workers in these and similar theatre enterprises have the requisites for Federal Theatre—an awareness of life today and of all the forces, cinematic, acrobatic, musical and technical, at the disposal of the worker in the modern theatre.

As playwrights, directors, designers, actors and technicians we must become increasingly awake to all that is happening socially and politically, aware of the new frontier in America, a frontier not narrowly political or sectional, but universal, a frontier along which tremendous battles are being fought against ignorance, disease, unemployment, poverty and injustice. Offered the superb opportunity of expressing life today in terms of a government-sponsored theatre for our own age, we must increasingly study our country, its past history, its present problems, its rich diversity of states and regions. The plays done and the methods of their doing should bear increasing relationship to the actual variations of geography, physical and spiritual. Only through dramatic development of each state and region in a nation-wide pattern is it possible to develop a theatre reflecting and enriching our country. Only a theatre which springs from or penetrates into city, town, village and farm can be called an American theatre.



Plays by George Bernard Shaw have been much used by Federal Theatre Project companies. The Negro theatre in Seattle presents Mr. Shaw's "Androcles and the Lion"



ROBERT RIGGS' FEELING FOR AIR AND SPATIAL DIMENSIONS FINDS AMPLE SCOPE IN HIS LITHOGRAPH, "CLOWN ACROBATS"

CIRCUS AND RINGSIDE

IN ROBERT RIGGS LITHOGRAPHS

BY CHILDE REECE

IN APPRAISING an artist's work it is sometimes helpful to know the artist; not to know him, perhaps more helpful. For then the critic is not swayed by considerations of a personal nature; he is under no compulsion to be gentle because he likes the man, or to be hostile because he finds the relationship trying. Free from bias, he is in a position to judge the artist solely by his work, and if objectivity is a critical desideratum, to approach this conception more closely than is otherwise possible.

All of which is to say that Robert Riggs means nothing to the writer except as a name appended to some of the most powerful lithographs it has been his good fortune to see. Nor has he seen much—and that seldom. Another mystery is this:

why, at a time when every makeshift of a print is palmed off as manna from on high are the lithographs of Robert Riggs so little in evidence and the artist himself comparatively unknown? Surely there are others in the limelight more worthy of such obscurity. Or is it that obscurity takes on a virtue when publicity becomes a vice?

Perhaps a correction is in order. Riggs is known, but in the commercial rather than in the artistic world. It is a strange anomaly that one of our most vital print-makers should stem from the illustrators' ranks. This is not to say that illustrators make good artists but that good artists make better illustrators. Illustration is, in fact, a much abused term that deserves better of the judicious than its narrow sense implies. We are all of us illustrators as soon as we attempt to impart a thought, an emotion, a gesture to another. Only most of us are poor illustrators. Holbein's *Dance of Death* is an eloquent tribute to



ROBERT RIGGS' LITHOGRAPH, "ELEPHANT ACT." OTHER PRINT-MAKERS HAVE BEEN FASCINATED BY THE "BIG TENT," BUT ONLY RIGGS HAS REALIZED ITS ARTISTIC SIGNIFICANCE. THE CLOWNS, THE ACROBATS, THE TUMBLERS ARE NOT MERELY SO MANY PROPS—THEY ARE HUMAN BEINGS WHO GO THROUGH THEIR GYRATIONS WITH ASTONISHING VITALITY. AND THE ELEPHANTS ARE QUITE PROPERLY ELEPHANTINE.

good illustration; Goya is as creative in *La Tauromachie* as in his portraits; Blake is none the less an artist because he illustrated the *Book of Job*. It is only the "pure" artist who finds illustration beneath him, and the result makes us sometimes wish that he were less pure and more human. Certainly Riggs is nothing if not human. His taste for the boxing ring and circus may offend the precious, but could anything be less assumed? What if the subject be commonplace and the drama a sop to our emotions; at bottom its appeal is none the less real. It is this reality that Riggs invests with meaning; no one, not even Bellows, is more expressive or infuses his form with more vigor.

Bellows is indeed the one name that brooks comparison. Both use lithography in much the same manner, stressing the intense blacks with little regard for the more subtle qualities of the medium. Both are consummate technicians with a pronounced dramatic flair. Bellows' design is generally better; on the other hand, it is sometimes forced and obvious. There is more abandon in Riggs; somehow we feel that his prize fight-

ers are more natural and less posed. Essentially they are sluggers, not boxers; their physiognomies like their bodies are but huge joints of battered flesh partaking less of the glamor than the brutality of the ring. *On the Ropes* contains the very essence of the *mise en scène*—the ringside with its noise, its tumult and its atmosphere acrid with smoke and perspiration. The action—as always with Riggs—is superb, and is heightened by the linear pattern extending from the Negro's gloved fist to the upraised arms of the audience. The frenzy that animates the fighters infects the ringside as the prospect of a "killing" brings it to its feet. It is a Roman holiday—but less for the participants than the observers. To take and deliver punishment is not so much a profession as an occupation; more than either, it is a livelihood. The *Baer-Carnera* is one of Riggs' best, and a recent example, *Club Fighter*, is monumental in form and structure. Sculptural in the simplicity of its design, it is instinct with brutal force—a veritable paean to the "manly art."

If in his boxing prints Riggs owes much to Bellows, in his

circus subjects he stands alone. The style remains the same, but it has become more flexible, more dynamic and better adapted to the artist's purpose. Other print-makers have been fascinated by the "big tent," but only Riggs has realized its artistic significance. The clowns, the acrobats, the tumblers are not merely so many props—they are human beings who go through their gyrations with astonishing vitality. Though the focal point, they take their place naturally within the frame of the composition. The artist has so assimilated the spirit and color of the circus that even the impenitent succumb to a nostalgia for soda-pop and peanuts: the atmosphere is redolent of grease-paint and is strident with the blare of bands. The *Tumblers* scintillates with light and movement, and while formal in its arrangement vibrates with the excitement, the tympany of the grand finale. Riggs' command of plastic means is evinced in *On Stage Four*, a lithograph richly endowed with form and color. His feeling for air and spatial dimensions finds

ample scope in *Clown Acrobats*, and were it not for the poorly conceived trapeze performer awaiting his turn in the lower right the last print would remain second to none. It is in the accessory figures that Riggs is sometimes weak. Also his blacks are often spotty, and in his realistic fidelity he is apt to overload his prints with insignificant detail. But his best work is free from these defects; it is rich and colorful and glows with an exuberance, a gusto proper to form and subject.

It remains to be said that Riggs is neither profound nor mentally curious. Gifted with form, he lacks distinction in his point of view. Content to express what the average person sees, he fails to see that what is average is merely commonplace. It is not enough to isolate form; to attain greatness one must touch a chord untouched before, one must see differently—even if not always wisely. Which is only to say that Riggs is not of the stature of a Toulouse-Lautrec, a Degas, or a Daumier—praise enough for a contemporary.

RIGGS' LITHOGRAPH, "ON THE ROPES," CONTAINS THE VERY ESSENCE OF THE MISE EN SCENE—THE RINGSIDE WITH ITS NOISE, ITS TUMULT AND ITS ATMOSPHERE ACRID WITH SMOKE AND PERSPIRATION. THE ACTION, AS ALWAYS WITH RIGGS, IS SUPERB, AND IS HEIGHTENED BY THE LINEAR PATTERN EXTENDING FROM THE NEGRO'S GLOVED FIST TO THE AUDIENCE'S UPRAISED ARMS



INDUSTRIAL DESIGN: A NEW PROFESSION

BY EUGENE SCHOEN

IT SEEMS to me that final judgment on all questions of industrial design must be resolved into a consideration of the function of the article in terms of beauty. There is much beauty in simple machines like the screw, the propeller, the gear, the piston rod, which unintentionally combine beauty with utility, and designers should pause occasionally in their work to discover the fundamental principles that underlie such achievements. Of course that is not the whole of the matter by any means, but we are so likely to turn off at tangents, to become so absorbed in our superficial form concepts, that we are apt to forget what the sound foundations of good design are. I think, further, that with such objectives in mind, if artist-designers continue to be engaged in industrial design, they will be compelled to develop their ideas with the men who are actually involved in the creation of the products rather than, as now, lacking knowledge of production methods and problems, trying to impose preconceived clichés and formulas upon them.

I have had heated discussion with my confrères on this point and while there may be much to say for another point of view, in the last analysis we must not forget that fine expression of function is the underlying principle of all beautiful utilitarian objects. If this were all that was involved in the problem it would be quite attainable because most plants have a designing department, which if contacted rightly could be persuaded to operate with an outside designer, who in his turn would arouse new esthetic emotions in the plant designer. Both cooperating could render each other great service. The fresh point of view of the outsider would not be lost but would be reinforced by the practical viewpoint of the man in the plant.

Much has been done by those interested in improving design standards that deserves the highest commendation. Chief among these is the purposeful activity of Mr. Richard Bach of the Metropolitan Museum of Art in New York City. His continuous effort to make the producer design-conscious and the designer production-conscious has, however, been only partially rewarded for reasons to be stated, and I think that the Federation could do nothing better in this respect than formulate a practical plan for cooperation between the producer and designer which would receive the acceptance of both. In order to do this, three principal things must be taken into account: (1) a design-conscious producer, (2) a production-conscious designer and (3) a design-demanding public. The last is by far the most important and the one that has received less attention than the other two. Perhaps that is why industrial design improvement has moved so slowly. This may be due to wide ramifications and complexities, but until

we have a public that consciously demands fine things, the general standards of taste will lag behind the highly capable and diversified ability to produce, and the anarchy which results can be brought under control only by painful pragmatic processes. Those in charge of schools, organizations and museums of art must make a very decided effort to stimulate and guide public taste by every means at their disposal.

To bring home this point (even if I must digress a little from the immediate subject) I want to point out the lack of mass appreciation in our buildings and in the decoration of our public or quasi-public undertakings in which, however, all interests involved in our subject play just as important a role as in the immediate field of industrial design. To cite only one instance, that of the trans-Atlantic ships now being built with the aid of government subsidy, although public money is being spent, nothing up to now has been done to make the furnishing and decoration of the liners a people's or a national matter. When the *Bremen*, the *Normandie* and the *Queen Mary* were designed, the finest talents in their respective countries were used in the designing, furnishing and equipping of these boats. The schools and museums were at the forefront in stimulating public knowledge and interest. The finished product was hailed by the people as something in which each citizen should take personal pride. The taste of the country was influenced by the work done in these ships and immediate improvement was noticed in furniture, textiles, utensils and other objects and integrated into the national esthetic consciousness.

Not only have several important liners already been built in this country with the aid of government money, but we are at the present moment engaged in building the successor to the *Leviathan*. Yet no designers of national prominence have been engaged for the work, and hardly a soul is aware of what is being done to produce this new ship or how in any way it will reflect our taste or aspirations. Not a single art school or art authority has shown the slightest interest in how the millions of dollars of public money are being spent in this undertaking, and yet there could hardly be given a greater opportunity for concrete expression of the best taste we are capable of developing. Nothing is being done to see to it that good designers and fine manufacturers are employed in creating an American ship that will fill us with pride and guide the taste of our people.

Today questions that are raised in regard to industrial design can refer only to the limited time during which we have achieved mass production by means of machinery. Prior to the dominance of this technical method, control of the design lay almost wholly in the hands of the craftsmen, and good or bad resulted from the artistic abilities of the worker. There can only be an archeological interest connected with

each work as in the same sense we study other past art creations. We may like one school better than another, one group of products may seem finer than another, but here we are discussing only the integration of a product by its direct maker. The artisan or artist craftsman knew the limitations of his materials, was thoroughly acquainted with the techniques of production and in his creations made the esthetic judgments which are, of course, the fundamentals of creative design.

With the introduction of machine production, first in smaller then in greater quantities, the gradual transition took place that made of the craftsman a skilled laborer. As the machine developed further and its highly specialized use became more necessary, the skill of the laborer became less important and production of useful things was ultimately completely divorced from their design. It then happened, curiously enough, that the producing machine, rather than the product, became an esthetic object. Witness the screw machine or the stamping die. Now that practically all products of industrial design are the work of unskilled labor, we must look elsewhere

for esthetic quality and study the intricate and tortuous paths by which it is produced.

. . .

IT WOULD seem at first glance that the machine had become responsible for whatever design we have—good or bad. Of course this is not true at all; but before we can prove its falseness we shall have to do some investigating. I think it may be set down as axiomatic that we must aim to produce with the machine the quality of design we admire in the work of the highly skilled craftsmen of former times. Our servant, the machine, has so far made possible for us in significant degree the solution of the question of quantity production and price. Perhaps we may not be able to solve our design problem so long as the competitive capitalist system is the basis of our economy; ultimately we may find it true that the intimate knowledge of materials and the emotional reactions engendered by handling them are fundamental requirements for artistic creation. But I do not think so, for although we know that we can never go back to earlier methods of production



Behold the once lowly vacuum cleaner much improved in appearance by designer Henry Dreyfuss. In many industries the outside consultant is depended upon to boost design and sales. Ideally each plant should have its own designers on hand to work harmoniously with engineers and production men. Then the ever-present hazard, common in procedure, of merely "dressing up" the product would be avoidable

I feel, nevertheless, that it is possible to make conditions under which creative functions can blossom fully.

A number of good results have been obtained in improved design in machine production and within the last few years it may be said that we have succeeded admirably in many directions. The effect of this is particularly noticeable in simple articles of domestic usefulness. One has only to look at the glassware and china sold in our dime stores to realize

WHAT ARE the obstacles in our way? In order to discover them we must determine and analyze the methods by which objects are produced and ultimately brought to the consumer. What is manufacture? How does it function? I think a pretty good generalization can be made on these questions. They are determined by a large factory organization consisting of executives who direct the financing, production and distribution of the articles made. The financial control involves first the



Compare the streamlined locomotive with the well-designed, functionally expressive steam locomotive to discover how superficial industrial designing may become, hardly more than a covering cloak. Engine built by American Locomotive Company, streamlining designed by Henry Dreyfuss

how much progress has been made in this direction. At the same time we suspect that if manufacturers of more expensive articles of use and consumption were fully aware of this trend, more could easily be accomplished. It may also be said that besides the simple utensils mentioned, textiles, clothing and other articles that are fashion-controlled have a high order of esthetic excellence. They may not always be in the best taste, which after all is an individual matter, but they do reveal an effort on the part of manufacturers to satisfy esthetic demands. So that it has been established that fashion is one of the factors controlling good design, and perhaps by insisting that good design become fashionable we may move more quickly toward that goal.

raising of necessary funds either from stockholders or bankers or both. Any change in designing methods must first be considered as a question of cost and if the financial end of the business is in good condition and likely to remain so in the immediate future, the task of proving that better design is advisable is difficult indeed. By himself, the average person is inclined to let well enough alone. Unless profits are threatened because of better taste on the part of the public, or unless the executive is an artistic and forward-looking person anxious to produce new and better things even though the business is prosperous, little can be done. However, should anything threaten the financial set-up, distress signals will be hoisted and some way of improving sales will be considered. Perhaps



The streamlining craze began with airplanes where it has to work but has been foolishly applied even to pencil sharpeners. The Douglas transport plane above is pure function. So is the unpretified steam locomotive of the Chicago and Northwestern Railway Company reproduced below





be most disastrous, not only to the individual but to the whole method of obtaining profitable results for manufacture in this pragmatic manner.

You see, within an organization we are working with a very complicated mechanism and, with regard to the consuming public, one far more complicated and intangible. So long as fashion is a strong factor we have fewer obstacles. That is one reason why it is not difficult to sell even badly designed automobiles; fashion has rendered its dictum for a new model annually and whether you can see the road ahead of you from the new model or not, you buy the so-called streamlined automobile and squirm and tire yourself in an impossible car just trying to see the road. Of course, if drivers insisted on more comfort and safety in their cars, design would quickly change, but here again we have the element of human inertia to contend with as a resistance to better, to sensible design.

The whole problem is influenced then, by two factors that control the matter of design—improved sales and increased

Left: Coldspot refrigerator designed by Raymond Loewy for Sears Roebuck. Below: Washing Machine designed by Henry Dreyfuss for Associated Merchandising Association. Both products are typical of high design standards achieved in our domestic equipment



an industrial designer will be called in or new machinery will be purchased.

This brings us to the next important hurdle, the sales department, where we encounter similar resistance. But now we have two groups to overcome. Oftentimes this complicates matters because the selling and financial executives do not see eye to eye. The sales department may think more or different advertising is needed; the financier will want improved machines or better design. However, for the sake of simplicity let us presume that we have both these elements united. Then comes production. Here again is the same tale—resistance to doing things differently; the cost of patterns, the changing of machinery, the retraining of workers, are just a few of the obstacles found in the way. But when all this has been taken care of and the designer can finally begin to work on new designs, and has succeeded in getting the cooperation of everyone concerned with production, we are faced with the most serious problem of all. Will the new design be generally accepted? Will the answer have been found? Failure here may



American plumbing has long been the envy of the world, recently as much for its beauty as for its efficiency. These three units designed to harmonize by Henry Dreyfuss are manufactured by the Crane Company. The metal legs of the wash-stand might be hard on unsuspecting toes

public demand. At the present time these can be effected by intensive advertising, reduction in price, catering to fashion, and by public acceptance of new inventions that develop into necessities, such as the radio or the automobile, or the new improvements in labor-saving devices. Therefore, when the industrial designer is called upon to function today he must surely see to it that at least one of the above conditions is present, so that his work may be made possible and likely to succeed.

Let us now investigate his activities in some of these fields. Take the washing machine, for example. Here the simply executed engineering features of this problem have been ably handled; there has been a definite attempt made to express as an art form a functional device. Possibly the fact that feminine attention is turned to details or little things helps the matter considerably. For the same thing is true of the vacuum cleaner, the refrigerator and the kitchen stove, all of which have been so ingeniously handled as distinctly to impress the consumer with the quality of their design and their refinement, with the result that they have been put on the definite demand list. On the other hand, while much has been attempted with the oil furnace burner, the net result has been merely to cloak a piece of machinery, much as has been done with the hood of an automobile. In the design of the machine little has been done to express it beautifully.



Not only Americans have been proud of their industrial design. Before 1933 the Bauhaus at Dessau gave fine training to designers, put many German products to the forefront. As an example this adjustable reading lamp designed by Brandt-Bredendieck, executed by the Metallwerkstatt Bauhaus, anticipated by years equally good American products



The Children's Dining Room, cabin class, aboard the Normandie is distinguished and tasteful in design. Part of its success comes from its candid acceptance of the fact that the room is on shipboard. The tendency to disguise things, to obliterate the feeling of being at sea is here counteracted with French good sense and taste. American designers given a chance at American ship decoration would doubtless do differently but just as well. Will they have an opportunity?



A great to-do was made over the participation of British designers and artists in the furbishing of the Queen Mary. But the cabin class smoking room, conceived as a "typically English club or country estate smoking room," although it boasts a strikingly placed surrealist painting by Edward Wadsworth, has no inherent relationship with the efficient and beautiful hull it rides in. When American designers have a chance at new ships they should certainly do better



Even die-hard devotees of wind and sail must acknowledge the clean lines of the Normandie. Other ships are nearly as good to look at—outside. Interiors of many of them, however, are overstuffed and inordinately ornate. Americans should seize the opportunity to decorate our new liners so that the inside fittings have some esthetic relation to their hulls and machinery. Or is it true that ships can only be floating Hollywood?

Now if the real purpose of industrial design is to create functional beauty, often the lines and arrangements created by the engineer must be changed to produce this beauty. This then becomes an important consideration, this question of intrinsic functional beauty. Take the streamlined locomotive and compare it with the well-designed functionally expressive steam locomotive and you can see how superficial industrial design may become, again hardly more than a covering cloak. This is equally true of our railroad coaches which lately in many instances have been redesigned, to the discomfort and annoyance of the passengers, who are compelled to sit in tight, benumbing seats and in many cases can neither comfortably look out of the windows nor even move their feet into comfortable positions. I think in these matters the designer has been mastered by a desire for prettiness or has allowed the opinion of production men to overbalance good judgment. Certainly the result has not been a really beautiful functional expression. Mention the word "streamline" today, whether indicative of speed or not, and you have the answer to the superficial approach to so many questions of design. Why, only a short time ago we even had a streamlined pencil sharpener offered as an esthetic creation. I think to a large degree the fault lies in the false position into which the industrial designer has allowed himself to be placed. He feels

he must create appearances, while as a matter of fact the entire question of design must start right at the engineer's basic conception. Where this fact has been recognized the esthetic result has generally been good.

So it seems to me that rather than create a class of suspended esthetes whose function it is to add the flavor of superficial beauty to our necessities, we ought rather to train those who devise manufactured objects to understand the underlying principles of beauty and to approach construction problems from their innate qualities. Train the designer and inventor in the plant to integrate in terms of the arrangement of their gears and cases and shafts, which in themselves are objects of beauty. So that I am compelled to conclude that the attempts to inject abstract beauty into factory-made articles through the use of persons whose training is simply esthetic and who have not the fundamental prime contact with the object to be created, are likely to be frustrated and merely result in a sort of dressing-up that has little or no esthetic value. Plainly the industrial designer per se should be discouraged and design in industry by the creators of the objects themselves should be stressed and encouraged by all those who believe that modern machines can be made the complete servants of man and can be used to create anything that man in his emotional surges might desire.



GUSTAVUS HESSELIUS, earliest Swedish-American artist, was little known prior to the recent collective showing of his work at the Philadelphia Museum. This impressive portrait of Mistress Anne Galloway, painted in 1721 when the sitter was in her ninetieth year, was lent by the Metropolitan Museum. It reveals a technical ability that warrants Hesselius a position of more than mere historic significance in American painting

The Hon. Robert Woods Bliss Heads Federation

AT THE last meeting of the Board of Trustees on July 1, the Hon. Robert Woods Bliss was elected President of The American Federation of Arts.

Mr. Bliss has been interested in the Federation for many years, and he endows his new office with a thorough knowledge of the organization and its work, and qualifications exceptionally fitting for its presidency. It was in 1921 that he became a Member of the Board, and since 1923 he has served as an officer, being elected First Vice-President in 1935.

After his graduation from Harvard, Mr. Bliss entered the United States foreign service. In 1923, he was appointed Envoy Extraordinary and Minister Plenipotentiary to Sweden. In 1927, he went as Ambassador to Argentina; in 1930 he served as Special Ambassador to the Centenary Celebration of Uruguay. He retired in 1933 after an active and brilliant career of thirty years in the State Department.

Mr. and Mrs. Bliss are enthusiastic collectors and connoisseurs, an interest which, in recent years, has occupied an increasingly important place in their lives. Besides exhibiting a broad range of taste, their collection reveals an independent and adventurous spirit, much more so than most American private collections. It is impressively housed in Dumbarton Oaks, their place in Georgetown, D. C., in whose garden delegates and members at Federation conventions have often been entertained.



"Portrait of a Man" by J. A. D. Ingres, oil painting recently given to the Cleveland Museum by Elizabeth & Robert L. Ireland

The other officers elected at this special board meeting are George Hewitt Myers, First Vice-President; Olin Dows, Second Vice-President; Mrs. Robert Wheelwright, Third Vice-President; Richard F. Bach, Secretary; Lawrence M. C. Smith, Treasurer. The position of Director, held for the past two years on a part-time basis by Horace H. F. Jayne was not filled following the Board's acceptance of his resignation. Mr. Jayne was elected to the Board of Trustees to fill a vacancy.

At the same meeting the Executive Committee, again made active after a two-year lapse, at the regular Annual Meeting of the board on May 25, was given considerable authority. Its members are Robert Woods Bliss, George Hewitt Myers, Olin Dows, Richard F. Bach, Lawrence M. C. Smith, Duncan Phillips and George F. Zook. The staff of the Federation will work under the close supervision of the Executive Committee, reporting to that body at frequent intervals.

The Trustees voted to approve the new plan of operation suggested by the Executive Committee after exhaustive studies made during June. A new position of Manager has been created, and Louis B. Houff, Jr., was elected to that post. Mr. Houff, who has been a member of the staff since 1931, served first in the Educational Department, and later as Business Manager and Membership Secretary.

Theatre Project Threatened

WHAT THE New York Times called a "sweeping investigation" of the WPA Federal Theatre and Federal Writers Projects will engage some time of the Dies Committee set up by the House of Representatives to look into "un-American and subversive" activities if a demand of Representative J. Parnell Thomas, New Jersey Republican, carries any weight. Mr. Thomas hopes to have Hallie Flanagan testify before the committee. Her article on the project appears on page 464 this month.

Venetian Art on the West Coast

STARTING OFF with the great Tintoretto exhibition in Venice last summer and fall, Venetian painting has come in for more than a fair share of attention all season. In the fall Giorgione was honored with the appearance, almost simultaneously, of two important monographs by George Martin Richter and Duncan Phillips. The Frick Collection purchased Tintoretto's noteworthy *Portrait of a Venetian Senator*. An enthusiastic rediscovery of the Tiepolos was instigated by the Art Institute of Chicago and followed up shortly after by the Metropolitan Museum. Then there was the superb exhibition of fifteenth- and sixteenth-century Venetian painting put on by Knoedler's in New York this spring.

It remained, however, for the California Palace of the Legion of Honor to assemble the most extensive exhibition of Venetian art yet held in this country. The show, which has just ended, included paintings from the fifteenth to the eighteenth centuries, ranging from Jacopo Bellini to Guardi and Canaletto. Several of the paintings had already been seen in

New York at the Knoedler show, including *Christ at the Column* by Antonello da Messina and *Christ on the Sea of Galilee* by Tintoretto. Although over three times as big as the earlier exhibit, it also, and quite understandably, lacked a Giorgione and, perhaps less understandably, a Gentile Bellini. Carpaccio, however, was represented by figures of Saint John and Saint Stephen, lent by Mr. Samuel H. Kress.

Included among the art institutions, dealers and private collectors who cooperated in forming the exhibition were the Boston Museum of Fine Arts, the Cincinnati Art Museum, the Cleveland Museum of Art, the Detroit Institute of Art, the Fogg Art Museum, the Springfield Museum of Fine Arts, the Bache Collection, Mr. and Mrs. George Blumenthal, Dr. Jacob Hirsch, Mrs. Dan Fellows Platt, Mr. Piero Tozzi, Mr. and Mrs. Booth Tarkington, Mrs. Felix M. Warburg, M.

Knoedler & Co., the Schaeffer Galleries and Wildenstein & Co. Dr. Walter Heil, who arranged the exhibition, will be in charge of the section of old masters, nineteenth-century French paintings and contemporary European art at the Golden Gate International Exposition.

A Fresh Crop

ROLAND J. MCKINNEY has, as far as we know, hit upon a unique plan for his exhibit for the American Section of paintings at the San Francisco fair. His invitation to each artist was accompanied by a request that he paint a special picture for the Exposition this summer. Visitors, therefore, should be assured of a fresh and lively array of contemporary work. Considering the appalling frequency with which some of our artists' erstwhile debutantes are seen in public places, the



A seventeenth-century Koubatch glazed pottery plate reveals the beauty of Persian ceramic design. Fuller Collection, Seattle Museum



Hobson Pittman's "Early Spring," a lyric canvas added to the Metropolitan Museum's growing collection of contemporary painting

innovation should do much toward clearing the atmosphere.

Mr. McKinney estimates he has traveled over fourteen thousand miles since January scouting talent in regional shows throughout the country. For besides the better known names in American painting a considerable part of the exhibition will be devoted to the work of accomplished young painters, unknown outside their respective regions.

While the exhibit will provide a background of historical American painting, the major part will be devoted to the work of contemporary artists.

To See Ourselves as Others See Us

PERHAPS TO give a fair picture of American art and to continue an education just begun, French critics should be invited to this country, to view, among other things, the art exhibitions at the New York and San Francisco fairs next season.

We are grateful to Edward Alden Jewell of the *New York Times* and Carlyle Burrows of the *Herald-Tribune* for a digest of critical reaction to the exhibition of American art sent to Paris this spring. Mr. Jewell found the prevailing tone "friendly, serious and often mild." The implications of his own mild statement that "the exhibition did not get a devastatingly bad press" are hardly as flattering as Mr. Burrows' more positive assertions concerning the lack of enthusiasm. At any

rate the critics were interested and their remarks are worth considering.

Praised unreservedly were the installation and the catalog, the exhibits of American architecture, photography and the motion picture, paintings by Whistler, Sargent and Mary Cassatt. However, from then on the going was not so easy. One critic states that "painting has never been for the Americans anything but a secondary means of expression. Even the conception of the exhibition which allies the motion picture, photography and architecture with sculpture and painting, seems to prove that in America there are not hierarchies which establish implicitly among the arts which give to painting and sculpture the highest value." Another regrets that "America does not shine with the audacity one would expect of it."

Considering how much fuzzy thinking exists in our own country concerning questions of an American tradition and a native art, it is not surprising to find French critics shooting all around the target. One doubter elucidates as follows: "We shall always be able to see the difference between a Redskin and a citizen of New York; between the latter and an Englishman or a Frenchman. We continue to feel at the base of American art the presence of Europe, whether flowering or withered, enlarged or diminished." However, another believes that although "still trying to find itself" American art, "born in Europe, will not be long in affirming its national idiom."

"Tate Gallery, Please Follow Suit"

NOT LONG ago we published a note concerning the record number of paintings by living Americans purchased during the past year by the Metropolitan Museum. This was quoted in the Imperial Arts League Bulletin in England, with the following addendum: Tate Gallery, please follow suit—a reference which we take to mean buying their own, not ours.

The Metropolitan Museum keeps right on buying the works of living Americans, through the Hearn Fund. Latest acquisitions are four paintings widely different in style and subject—*Morning Glory* by Audrey Buller, a flower piece of precision but not very much else; *Villala Mouette* by Edwin Dickinson, a landscape treated in highly individual style; an adroit fantasy by Richard Blow entitled *The Painter*; and *Early Spring* by Hobson Pittman, a luminous canvas of romantic character. The latter two paintings were purchased through the Walker Galleries; Miss Buller's from Ferargil and Edwin Dickinson's from Georgette Passedoit.

Hobson Pittman is perhaps the best known of the four artists, since he is represented in several collections and has shown for a number of years at such exhibitions as the Whitney, Chicago and Philadelphia annuals. *Early Spring*, a recent canvas, was first seen at the Walker Galleries, and subsequently at the Cincinnati Art Museum and the Pennsylvania Academy. His first one-man show will be held next November at the Walker Galleries.

Howard Devree reviewed Edwin Dickinson's one-man show (incidentally his first, at the age of forty-seven) in the *MAGAZINE OF ART* for May, 1938, and it is amusing to recall his final sentence: "A number of [the paintings], it would seem, are decidedly museum calibre, if museums calibrate contemporary painting."

Audrey Buller, who is Canadian by birth, has studied at the Art Students League with Miller and Schnakenberg. She is represented in the Whitney Museum and recently won the Proctor Prize at the National Academy. Richard Blow is a young man in his early thirties, who has lived and painted abroad for a number of years. His first one-man show was held at the Walker Galleries last March. The canvas acquired by the museum was painted in Italy last summer, and depicts an artist seated on a roof-top facing the dome of a church across the way. Entirely realistic, it manages to give an effect as fanciful and skilful as any ever achieved by de Chirico.

Donald Deskey's Appointment

DEAN RAYMOND BOSSANGE of the School of Architecture and Allied Arts of New York University has announced the appointment of Donald Deskey as head of the Department of Industrial Design. Mr. Deskey will teach advertising art, as well as the design of textiles, furniture, packaging and other products. He is well known in his field, among his achievements being the design of the interiors for Radio City Music Hall. His furniture design is outstanding.

Collaborating with Mr. Deskey will be the following: Winold Reiss, decorative arts; Edward Stone and Max Abramowitz, architectural design; Albert C. Schweizer, elements of design; Rene Chambellan, decorative sculpture; and Estelle M. Armstrong, painting. Special lectures will be held on the technical and commercial aspects of design.

Gustavus Hesselius

DR. CHRISTIAN BRINTON has written an interesting account of the life of Gustavus Hesselius, Swedish-American artist of colonial times. It appears in the catalog of the exhibition which he recently assembled for the Philadelphia Museum. Virtually a "discovery" of Dr. Brinton's, Hesselius has been known as a figure of historical significance, but there has never before been a collective showing of his works. Nor has he appeared in the art literature of this country.

Henri Marceau, in a brief foreword to the catalog, describes Hesselius as follows: "Gustavus Hesselius was one of the individuals who personally effected a link with the art of Sweden and the new American art. Because he landed in the colonies in 1712, three years before Watson and seventeen years before Smibert, Hesselius is properly entitled to the distinction of being one of the founders of the American School. It is clear that he emerges earlier than most as a definite artistic personality."

In concluding his article in the catalog Dr. Brinton writes: "... Hesselius belongs to the 'generation of genius' in Sweden—the generation of Benzelius, Celsius, Rudbeck, and his own cousin, Emanuel Swedenborg. Here in America he became a pioneer in two distinctive fields, that of painting and that of music-craft. Assessor Swedenborg died in London officially ignored and forgotten. But his spirit, his message, was revived and survives. It is the hope that this, which is Hesselius' initial public presentation as an artist, may assist in achieving the same for 'Gustavus Hesselius of the City of Philadelphia, Face-Painter.' "

Included in the exhibition held at the Philadelphia Museum were *The Last Supper*, which Hesselius was engaged to paint for St. Barnabas' Church, Prince George's County, Maryland, in 1720; a portrait of *Mistress Anne Galloway*, painted when the sitter was in her ninetieth year; two canvases devoted to classic themes—*Pluto and Persephone* and *Bacchic Revel*; two portraits of Indian chiefs painted at the request of John Penn in 1735; and portraits of his family and of local dignitaries of the time.

Persian Collection for Seattle

ON EXHIBITION at the Seattle Museum is a very fine collection of Persian art, small but carefully selected to represent its major phases. It is the gift of Dr. Richard E. Fuller and his mother, Mrs. Eugene Fuller, who were also donors of the Museum's noted Chinese and Japanese collections.

The largest group comprises ceramics ranging from the twelfth to the eighteenth centuries—ewers, bowls, vases and tiles of Rhages, Sultanabad, Veramin and other wares. Of interest and importance, if not of beauty, is a water container of Rhages pottery of the twelfth or thirteenth century in the shape of a large, fantastic animal of composite type. The piece is believed to relate the genealogy of a ruling family, which could possibly explain its esthetic defects in a ware usually noted for its beauty of design. Other more usual examples of Rhages pottery include a small vase with ovoid body in lustre over a creamy white under-glaze, painted in golden browns, and a thirteenth-century lustre ware tile with high relief inscription in cobalt blue above a lavender ground. The largest piece in the collection is a glazed pottery vase from Sultana-

(Continued on page 487)



THE BEST TELEPHONE SERVICE

IN THE WORLD AT THE

Lowest POSSIBLE COST

The constant effort of the Bell System is to give you more and better service and at the same time keep rates low. That is easy to say. It is not easy to do.

Two things make it possible. A well-trained army of men and women, and the best of tools and apparatus for their use. These are the basis of your Bell System service; two reasons why you get the best telephone service in the world.



BOOKS RECEIVED

Art Guides. Justice Department and Post Office Buildings. Art in Federal Buildings, Inc. Washington, D. C., 1938. Price \$.25 each.

TWO HANDY booklets packed with information about the murals and sculpture executed under the Treasury Department Art Projects. Floor plans make it easy for the visitor to orientate himself. Indispensable as a guide, of lasting significance as a record of achievement. Illustrated with half-tone engravings of the work.

Folk Dances of Germany, by Elizabeth Burchenal. G. Schirmer, Inc. New York, 1938. Price \$2.00.

THE AUTHOR is President of the American Folk-Dance Society and Chairman of the National Committee on Folk Arts in the United States. She has written many volumes on folk dancing at home and abroad. The present work is the result of research made possible by the Oberlaender Trust, for furthering cultural relations between American and German-speaking peoples.

Miss Burchenal lists twenty-nine folk dances and singing games with full directions for performance and musical accompaniments arranged by Emma Howells Burchenal. With careful diagrams and elaborate instructions, even the most inept of folk dancers should find this a useful way to increase their repertoire. Schools, recreation centers and the like will doubtless wish to add Miss Burchenal's latest work to their shelves.

Giotto Tended the Sheep, by Sybil Deucher and Opal Wheeler. Illustrated by Dorothy Bayley. E. P. Dutton & Co., Inc. New York, 1938. Price \$2.50.

THE SUCCESS of a series of musical biographies for children has prompted the authors to embark on a series of story-lives of artists, of which this is the first. On peach paper, with Ros-board illustrations in black and two colors, the book is as sugar-coated as its contents are saccharine. There may be fewer skeptics among the younger generation than we imagine, but we wonder just what children, where, make publications of this sort so successful.

Gustavus Hesselius. 1682-1775. Foreword by Henri Marceau. Text by Christian Brinton. Philadelphia, Pennsylvania. 1938. Illustrated.

CATALOG OF THE first collective showing of the paintings of Gustavus Hesselius, earliest Swedish-American artist, held at the Philadelphia Museum under the auspices of the Pennsylvania 300th Anniversary Commission. Dr. Christian Brinton, who has devoted considerable time to research on the subject, writes of the life and times of Hesselius, and furnishes descriptive data for each painting. Ignored by older historians this slim booklet represents virtually the entire literature on this little known artist.

A Handbook of Italian Renaissance Painting, by Lawrence Schmeckbier. G. P. Putnam's Sons. New York, 1938. Price \$3.50.

THE TEXT includes a concise statement of facts about each artist with descriptions of his major works in chronological order. Artists from the late thirteenth to the sixteenth centuries are listed according to schools. Pertinent data: a list of the Popes of Rome, important historic events of the period, selected works from Italian Renaissance literature and an extensive bibliography complete a compact and useful guide book to the Renaissance.

Indian Temples, by Odette Bruhl. Oxford University Press. New York, 1938. Price \$3.00.

THE AUTHOR has chosen and annotated 136 photographs which are handsomely reproduced in flat bed gravure. The most comprehensive and interesting pictorial presentation of the architecture of India that we have seen.

The Painter's Pocket-Book, by Hilaire Hiler. Harcourt, Brace & Co. New York, 1938. Price \$2.00. To be published August 11.

A PRACTICAL handbook on methods, materials, color theories and measurements prepared by an artist for fellow artists. Includes a chapter on mural painting, a subject much to the fore in recent years.

Perception and Aesthetic Value, by Harold Newton Lee. Prentice-Hall, Inc. New York, 1938. Price \$3.50.

AESTHETICS considered as a philosophic science by an Associate Professor of Philosophy at Tulane University.

Pottery of the Ancients, by Helen E. Stiles. E. P. Dutton & Co., Inc. New York, 1938. Price \$2.50.

ANOTHER HANDY volume intended for use in the classroom. Much ground is covered in a short space and there are 82 good-sized photographic illustrations.

The Principles of Art, by R. G. Collingwood. Oxford University Press. New York, 1938. Price \$4.50.

A WELL arranged and precise statement of a contemporary viewpoint on a timeless subject. And it is good to see a man of Mr. Collingwood's stature attacking the problem with such thoroughness and insight. He begins by seeking to separate art from the many other things which we frequently confuse with it. For example, in his first section he contrasts art with craft, representation, magic, amusement, in as many chapters. In the second section Mr. Collingwood discusses the Theory of Imagination with chapters entitled: Thinking and Feeling, Sensation and Imagination, Imagination and Consciousness and Language. The final major portion of the volume the author devotes to the Theory of Art, dividing it into three chapters: Art as Language, Art and Truth, and The Artist and the Community. All of which seems forbidding in skeletal form but looks to be well worth reading.

LETTERS—See page 492

ACTIVITY

(Continued from page 484)

bad, fifteen inches in height, dating from the thirteenth or fourteenth century.

A number of excellent textiles, several paintings, book covers and lacquers, as well as a small but representative group of bronzes and other metals complete the collection.

"Yale Plans to Move Forward"

PRESIDENT CHARLES SEYMOUR, in announcing the appointment of Wallace K. Harrison as Associate Professor of Architectural Design at Yale stated that the university planned "to move forward in a truly American system of architectural education."

Features of the "American system" as described by Dean Everett V. Meeks, call for the assimilation into one procedure of the conditions of office practice and the broad training in fundamentals characteristic of a well tried school system, additional emphasis on group and town planning, and—welcome news to many—full collaboration between architects, painters and sculptors. The desirability of this last feature has been much publicized of late in correspondence between Mabel Dodge Luhan and William Lescaze in the New York *Herald-Tribune*.

Mr. Harrison is best known as one of the designers of Rockefeller Center. A native of Massachusetts, he has studied abroad and previously worked in the offices of McKim, Meade and White, and Bertram Goodhue. Besides this appointment two other architects have been added to the faculty—William E. Parsons, of Chicago, and Max Abramowitz, who is in practice with Mr. Harrison in the firm of Harrison and Foulhoux of New York City.

Haven for Truth Seekers

ALTHOUGH IT is not only the rich and renowned who suffer architectural aberrations, the mistakes they make with the help of expensive architects have a way of being dreadfully permanent. The gingerbread follies of the poor vanish sooner. A case in point is the W. K. Vanderbilt mansion out on Long Island, recently taken over by the Royal Fraternity of Master Metaphysicians as a "haven for a selected group of truth seekers." They will have to seek further for artistic validity.

With no apologies to the architects we quote a few excerpts from the description of this elegant monstrosity as reported in the New York *Herald-Tribune*:

"The exterior of the house is of tapestry brick with white marble and limestone, and represents a blend of French, English and Italian architecture. . . . The lounge is walled entirely with stained oak, from herringbone parquet floor to the pendant drop plaster ceiling. . . . It stretches back to a huge white limestone fireplace, the mantel of which, supported by four carved figures, is almost ten feet above the floor. . . . To the right is the 'gold room,' which has been restored to its original Queen Anne design, with dove gray walls, peach and

FOR
EVERYONE



THE
OUTSTANDING

Penrhyn Stanlaws

A NOTED PAINTER AND ILLUSTRATOR COMMENTS ON HIS USE OF ARTISTS' MATERIAL



PENRHYN STANLAWS

Underwood &
Underwood

PENRHYN STANLAWS, noted portrait painter and cover designer, studied abroad after leaving Princeton. Famous for his studies of nudes in pastels; his recent colorful series of covers have adorned the Ladies Home Journal, Saturday Evening Post, American Magazine and other publications. Among his noted portraits is "August Heckscher, Esq.," Heckscher Art Museum, Huntington, N. Y. Mr. Stanlaws is bringing to his art classes at the Commercial Illustration Studios, atop the Flat-iron Building, New York City, a rich experience gained in his work as director and producer in Hollywood, in such productions as "The Little Minister" and "At the End of the World."

In connection with his use of Artists' Material, Mr. Stanlaws says that his exquisite effects "are due to my use of pure and well ground Schmincke Finest Artists' Oil Colors" which he uses exclusively in his original cover designs and class demonstrations.

ASK YOUR FAVORITE DEALER FOR

Schmincke

FINEST ARTISTS' OIL COLORS

WRITE FOR COLOR CARD

M. GRUMBACHER

Brushes, Colors, and Artists' Material

470 West 34th Street, New York, N. Y.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Philadelphia (Winter) Chester Springs, Pa. (Summer)

OLDEST fine arts school in America. (Est. 1805.) City and Country Locations; unexcelled equipment for the complete professional training of the artist. Distinguished faculty. Preliminary classes for beginners. Special evening classes. Departments of Painting, Sculpture, Illustration, Mural Painting; also a co-ordinated course with the University of Pennsylvania, B.F.A. degree. European Scholarships and other prizes.

Philadelphia School—Broad and Cherry Streets.

Chester Springs Summer School—Resident and Day students.

Write for Booklet of School Which Interests You

J. T. FRASER, Jr., Curator

B. F. DRAKENFELD & CO., INC.

45-47 Park Place, New York City

Clays, Majolica and Matt Glazes, Underglaze
and Overglaze Colors, Glass Colors, Modeling
Tools, Brushes and Pottery Decorating Kilns.

MODERN MASTERS · VIBRANT WITH COLOR

Van Gogh	Renoir
Monet	Gauguin
Degas	Dufy

RUDOLF LESCH FINE ARTS, INC.

225 Fifth Avenue · New York City

NOW AVAILABLE FOR SALE

HANDBOOK OF AN EXHIBITION OF THE RURAL ARTS

IN connection with the celebration of the 75th anniversary of the founding of the Department of Agriculture, there was presented, in Washington, the largest exhibition of the Rural Arts ever shown at one time.

Of the handsome Handbook published for the significant exhibition, an extra edition was produced for sale, at a nominal cost.

It includes "A Statement Concerning Country Arts," by M. L. Wilson, Under Secretary, Department of Agriculture; An Essay on the Rural Arts, by Allen Eaton, Russell Sage Foundation; Thirty-three beautiful plates, with the oldest dated quilt in America as the frontispiece; and Notes and other pertinent information.

The Handbook was designed by Frederic W. Goudy, and set in Deepdene type, the first fonts of which were cast on his farm at Marlboro.

7x10 INCHES · 60 CENTS, POSTPAID

RURAL ARTS EXHIBITION · ROOM 459

U.S. DEPARTMENT of AGRICULTURE
WASHINGTON, D. C.

rose-tinted ceiling and gleaming gold panel borders. These borders, covered with eighteen carat gold leaf, were believed to have cost \$25,000. Into this room the decorators have inserted a rococo motif, the furniture including Louis XIV, Louis XV and Louis XVI pieces. . . . The dining hall has walls of Circassian walnut, surmounted by a bas-relief frieze depicting hunting and harvest scenes. Lamp brackets are shaped like hunting horns, and at the head of the room is another huge fireplace, of green Italian marble, above which, in a niche in the wall, is a life-size white marble statue of Diana. . . ."

Kimón Nicolaides

KIMON NICOLAIDES, who died of an operation on July 19, had been instructor of painting and drawing at the Art Students League for fifteen years. George Bridgman, dean of the teaching staff, wrote the following tribute:

"As an artist, Kimon Nicolaides has the assurance of being remembered by his works; as a teacher, the further merit of living in his students' works and in their memories. He was taken away in his most strongly creative years—on the threshold of his greatest efforts.

Mr. Nicolaides' students kept in touch with him long after they were out of his classes—and many of them, now well-known artists and instructors, continued to lean on him for support. As one of Kimon Nicolaides' instructors I had been deeply gratified by his success as an artist and instructor, and it was a source of pride for me to know that he was popular as an instructor.

The one estimate of him—the surest, the farthest reaching, the best as a tribute—is the sense of loss his many students feel. In nearly every case it is a sense of personal loss, because to every student whom Nicolaides had touched for any length of time, he became more than simply an instructor in an art school, but a friend whose good advice and generous offices were always at his disposal. The Art Students League will sorely miss Kimon Nicolaides."

Early Chinese Pottery at Ann Arbor

AT THE University of Michigan, where the Institute of Far Eastern Studies is being held for the second time, an exhibition of early Chinese pottery is on view until August 13.

The purpose of the exhibit is threefold: to present a survey of early Chinese ceramics, to show various uses and techniques of manufacture, and by combined arrangement of art objects and archeological material to call attention to certain problems in scholarship and to indicate the methods of solving them, as now employed at the University of Michigan. A large proportion of the exhibit is devoted to the wares of the Sung dynasty. Two groups of correlated material from several periods are represented by a selection of roof tiles and clay figurines made for burial with the dead.

The exhibition was arranged by James Marshall Plumer, whose article, *The Humble Ware of Chien*, appeared in the March, 1937, issue of the Magazine.

Prague Baroque, 1600-1800

STARTING WITH the existing baroque buildings in Prague the Umelecka Boseda Society, backed by the Czechoslovakian Government, has assembled an exhibition which comprehensively surveys the development of the local baroque style. But the evolution is, of course, not without parallels in the growth of the style elsewhere in Europe. The exhibition is installed in the Wallenstein Palace and Gardens.

Writing about the show for the New York Times, Stanton L. Catlin says in part: "The great number of monuments that the richness of the baroque heritage in Prague yields might well have proved forbidding. But the completed project . . . deserves to be called a unique success, thanks to the general excellence of its organization, the charm of its setting, the clarity and understanding with which it has brought out essential elements of the baroque development and style; thanks, above all, to the extraordinary breadth of its scope in representing not only the graphic arts but practically all cultural aspects of the Bohemian baroque age as well.

"Included are sculpture, painting, frescoes and architectural models (supplemented by the beautiful living examples of architecture that surround one everywhere here); also branches of the applied arts: the glittering properties of Catholic Church ritual, furniture and interior decoration. Finally in an intensive two-week series, the drama, opera,



COURTESY TREASURY DEPARTMENT ART PROJECT
One of four oil mural panels by Nicolai Cikovsky were installed last month in the new Department of the Interior Building, Washington. This striking design is entitled "The Desert"

MACBETH GALLERY

Established 1892

Offers a Personal Service based on
an experience of 46 years in dealing
exclusively in American Art.

11 EAST 57th STREET • NEW YORK

WILDENSTEIN & COMPANY, INC.

Old and Modern Paintings
Sculpture, Furniture, Tapestries

19 EAST 64TH STREET • NEW YORK

SCHAEFFER

GALLERIES • INC.

PAINTINGS BY
OLD MASTERS

61-63 EAST 57th STREET • NEW YORK

American Agents of
Messrs. D. Katz, Dieren, Holland

C. W. KRAUSHAAR
ART GALLERIES

730 FIFTH AVENUE—NEW YORK
Second Floor - Hackscher Building

PAINTINGS » DRAWINGS » PRINTS » SCULPTURE

JACOB HIRSCH

Antiquities and Numismatics, Inc.
30 West 54th St., New York

Works of Art — Egyptian — Greek — Roman
Mediaeval — Renaissance

ARS CLASSICA, S. A. 23 QUAI DU MONT BLANC,
GENEVA (SWITZERLAND)
J. HIRSCH & CIE., 11, RUE ROYALE, PARIS

THE QUALITY MAGAZINE
OF THE WEST

Showing the beautiful homes, gardens and interiors of the Pacific Coast. If you are interested in lovely things, our publication will give you a great deal of pleasure as well as good and practical ideas.

Domestic Rates

One year \$2.50

Two years \$4.00

California ARTS & ARCHITECTURE

2404 West Seventh Street : : : Los Angeles, California

chamber music, orchestral serenades and symphonies of the time, as well as church masses, oratorios and hymns are being performed by the leading national theatre and musical companies in the gardens of the Wallenstein Palace and in the old baroque churches.

"The exhibition . . . has the great merit not only of presenting baroque at its high point, but also of illustrating its origin in the *Mannerismus* of the early seventeenth century, and its development into the rococo of the late eighteenth. Thus almost the entire evolution is dramatized. . . ."

Summer Shows

THE USUAL summer shows are now going full force, and many of them will be reviewed in our next issue.

Among veterans, the Provincetown Art Association boasts its twenty-fourth season, although it is topped by Toledo's twenty-fifth summer annual and Denver's forty-fourth for Rocky Mountain artists. The Woodstock Art Association shows are nineteen years old, Rockport eighteen, Gloucester and Ogunquit both sixteen. The Lyme Art Association is not far behind, having held exhibitions for fourteen years. Many of the shows are being run in two installments; some, like the Gloucester exhibition, will continue until after Labor Day. Scheduled late this month and continuing into September is the exhibition of the Southern Vermont Artists' Association at Manchester.

Alongside the Rockport annual, the Contemporary Gallery is showing work by a group of young artists, including Henry Botkin, Esther Williams, Morris Davidson, John Huntington and Ann Brockman. The Dutchess County Art Association is sending its exhibition on tour to nearby communities; and in a group of Rockland County artists we are surprised to find listed two such down-easters as Waldo and Alzira Peirce, along with Henry Varnum Poor, Vaclav Vytlačil, Judson Briggs and Morris Kantor.

The New York art galleries, usually closed during the summer, have stayed open almost to a body, and in many instances have arranged special exhibitions. Last month a new museum opened its doors in a Riverside Drive skyscraper previously devoted to the amazing collection of Nicholas Roerich. Now called the Riverside Museum.

Cincinnati Annual

THE CINCINNATI Art Museum has announced that the Forty-fifth Annual Exhibition of American Art will be held from October 1 to 30. Original work by living artists in oil painting, water color and sculpture, not before publicly exhibited in Cincinnati, may be submitted. Not more than two objects may be submitted by each artist. Entry blanks, which may be obtained from the Museum, must be returned by September 5. All work must be in before September 12.

Lew E. Davis' "Late Afternoon at the Little Daisy Mine," an oil exhibited currently in the 44th Annual at the Denver Art Museum



The Berkshire Festival

THE BERKSHIRE Symphonic Festival is now in its second season, having last summer weathered a first one freely punctuated by thunder storms. Last year's tent has been replaced by a specially constructed shed and Dr. Koussevitsky and his men will probably have no such atmospheric difficulties again.

The program announced as we go to press is as follows:

August 4.	<i>Ein' Feste Burg ist Unser Gott</i>	Bach
	<i>Concerto Grosso</i>	Handel
	<i>Ninth Symphony</i>	Beethoven
August 6.	<i>Symphony in E Flat Major</i>	Haydn
	<i>La Mer</i>	Debussy
	<i>First Symphony</i>	Sibelius
August 7.	<i>Eine Kleine Nachtmusik</i>	Mozart
	<i>Music for the Theatre</i>	Copland
	<i>Ma Mère l'Oye</i>	Ravel
	<i>Pines of Rome</i>	Respighi
August 11.	Final Scene, Act I, <i>Die Walküre</i>	Wagner
	Act III, <i>Siegfried</i>	Wagner
August 13.	<i>Angelus from Third Symphony</i>	Hadley
	<i>Sixth Symphony</i>	Beethoven
	<i>Pathetic Symphony</i>	Tchaikovsky
August 14.	<i>Second Symphony</i>	Brahms
	<i>Symphony in B Flat Major</i>	Schumann
	<i>Lieutenant Kije</i>	Prokofieff

The St. Cecilia Society of Boston will sing the Bach cantata on the opening night, and will again appear in the *Ninth Symphony* with a solo quartet composed of Jeanette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon. In the all-Wagner program on August 11 the vocalists will be Miss Kaskas, Mr. Althouse, Mr. Cordon and Beale Hober.

Toscanini in October

TOSCANINI will be back this fall to conduct the NBC Symphony Orchestra in a series of twelve broadcasts beginning October 15. In addition he plans to take the orchestra on tour, a departure from last season when, except for two benefit performances in Carnegie Hall, the group made no public appearance outside of Radio City.

The speed with which this orchestra was assembled and has achieved top rank should have sufficiently piqued curiosity across the country to make the expedition more than a personal triumphant tour for Toscanini.

Chicago Artists' Election

THE CHICAGO Society of Artists, whose membership includes most of the modern artists of the city, have elected the following officers for the coming year: President, Beatrice Levy; Vice-President, Todros Geller; Secretary, Elise Donaldson; Assistant Secretary, Andrene Kauffman; Treasurer, Ethel Spears.

(Continued on page 492)

For Really Fine Publications • FINE PRINTING PLATES ARE ESSENTIAL



"THE DORY" BY WINSLOW HOMER • MUSEUM OF FINE ARTS, BOSTON • COURTESY MAGAZINE OF ART

IF you expect a quality publication, your first requisite is quality printing plates. Fine engravings are essential for really fine publications.

In the production of exceptional printing plates for limited editions, beautiful brochures, magazines on art, architecture, archaeology, the Standard Engraving Company is a specialist.

Our services are available to you, wherever you are.

STANDARD ENGRAVING COMPANY • • 1214 NINETEENTH STREET, N.W., WASHINGTON, D. C.

BLOCH AND NORDFELDT: A STUDY IN CONTRASTS

(Continued from page 463)

blue and another note of deep purple for the shadow cast by the trees. The difference from the art of the Munich period is one of degree and character of line. Rigidly straight lines now prevail, not the shortly rounded curves of the earlier phase. Angular tensions obtrude with the force of hammer beats on steel. It is painting on the verge of some great crisis, individual, social, or both. Bloch in twenty-five years has covered a complete cycle, but the end of that cycle is easily to be distinguished from its beginning, distinguished by the greater height of poetic inspiration attained, the immensely more compelling force of statement made.

All men who really matter in the art of painting accept the inevitability and the necessity of change in mode to accord with a change of time. Albert Bloch has demonstrated this fact. B. J. O. Nordfeldt bears witness no less, however consistently his vigor of attack may differ. The *Flute Player* of 1904, one of the group of works destroyed in a fire eight years later, but reproduced by the *Sketch Book* for December, 1905, presents the greyed coloring and the subtle relationships of value, the flattened forms and the asymmetrical composition of a manner popularized by Whistler and the Japanese color print. The *Koshuros Dancing* of 1920 is built up with the same type of all-over pattern of flickering spots of light we have observed in the Bloch of 1914, although the units are

more closely interlocked with each other, more curvilinear in shape, more spatially creative. Here, in fact, for all its relation to a different outlook, Nordfeldt's mode is akin to Bloch's insofar as it displays the earmarks of a given time.

The rhythmic interlude of the 'twenties is typified by the *Rio en Medio* of 1928. The space in the landscape is constructed with planes defined positively as hill slope, field, tree, and house, overlapping, leading back to the distant range of mountains. The component parts play harmoniously together in a symphony of full-toned, masculine notes. The *Spring Snow* of 1935 records another change, a change in the direction of greater angularities, greater spatial emphasis through obliquely receding planes, greater simplification of palette, and greater generalization of light. The *Gathering Storm* of 1937 marks a final transformation. Still the stress upon distance by means of planes running back at oblique angles, still the limited range of coloring and the angular clash of contour. But now heavy shadows tend to break across the individual forms, to split the planes into smaller units; lights play back and forth with increasingly dramatic intensity; and the movement throughout the canvas approaches positive violence. It is the stage of Bloch's *Spring Night*, but with the difference of a temperament more inclined to action than to reverie.

ACTIVITY

(Continued from page 491)

The Board of Directors consists of Kathleen Blackshear, Edgar Britton, Julio de Diego, Carl Hoeckner, Clara MacGowan, Peterpaul Ott, John F. Stenvall, Morris Topchevsky, Joseph Vavak.

In addition to its regular exhibition of oil paintings the society will hold a pre-Christmas show of small works this season and will publish a block print calendar for 1939.

Dance at Bennington

THE FIFTH annual festival sponsored by the School of the Dance at Bennington College has a program of unusual scope this season. Previously one leading dancer and his, or her, group have attended the six weeks' term of the school in preparation for the festival at the close. This year, however, four groups have been in residence and will present new works. In addition, the Fellows, young dancers chosen from the field at large, will share in the program, as they did last year.

Six performances will be given altogether: the first cycle on the evenings of August 4, 5 and 6; the second, August 8, 9 and 10. The Fellows, consisting of Eleanor King, Louise Kloepper and Marian Van Tuyl, will give the opening performance at each cycle; Hanya Holm and Doris Humphrey

will appear with their respective groups on the second evening, Martha Graham and Charles Weidman on the last. The dancers will be accompanied by a group of students, in addition to members of their own companies. Music will be under the direction of Norman Lloyd; stage design and lighting by Arch Lauterer.

LETTERS

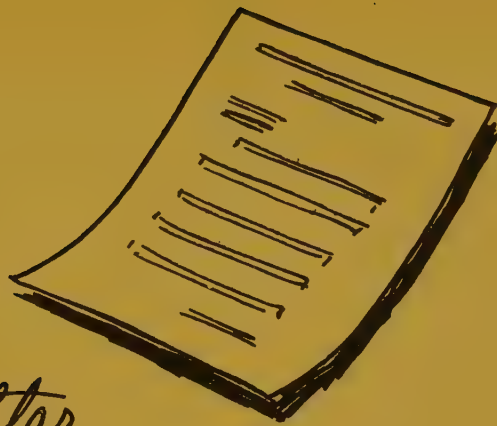
"Social Justice—Bah"

To the Editor:

After looking at the reproductions of Biddle's frescoes for the Justice Department Building, Washington, I can no longer restrain myself from writing you about the aid and comfort being given Communistic propaganda by the expenditure of taxpayers' money through the Federal Art Project for the portrayal of alien themes on the walls of our public buildings.

I read Mr. Biddle's silly explanation of fresco painting in which he points with pride to the handicaps he was forced to overcome in ruining a perfectly good wall surface. Any school boy can get a multitude of books dealing with the technique of this sort of decoration. But I failed to find one bit of analysis that would explain the nauseating departure from

(Continued on page 494)



Write a letter

TO THE EDITOR Now!

For the past 26 months, color reproductions of the work of American artists have been a regular feature of the Magazine of Art.

As you will recognize, color reproductions of the character of ours are unusually expensive. In fact, they represent the largest single item in the editorial budget.

Now, in planning for a third series, we pause to weigh their value, and in so doing, we ask your assistance. This is the question: Do color reproductions add particularly to your enjoyment of the Magazine—or would you prefer to see some other feature developed in their place?

Special efforts are necessary to make possible our reproductions. We want to know whether these efforts are, in your belief, worthwhile. Our own opinion is in the affirmative. But it is the opinion of readers, you who subscribe and in so doing make this Magazine possible, which is of most vital importance.

If you are one of the many who have written us during the past two years, it isn't necessary for you to write again. If you haven't expressed your opinion, won't you do so now?

F. A. Whiting, Jr.
Editor, Magazine of Art

801 Barr Building
Washington, D. C.

VACHEL LINDSAY

(Continued from page 456)

ing method of his own. The result was a compromise, not a development of his talent and his fresh and vigorous ideas in art. Yet a genuinely releasing technic, coming in his formative art student years, might have liberated and nourished these art ideas and a profoundly intuitive sense of his environment, so that in black and white and even possibly in color, he might have expressed his circuses and Indians and Johnny Appleseed, his corn and apple orchard Middlewest; the Virginians and the Salvation Army singers—the American scene, in short, that he intimately knew and understood. As it was, his drawing became a way of release, a first expression of his poetry, and a prolonged and major frustration. Predominantly mystic and visionary, one whose “pictures in the air” were never to match his farseeing surmise, Lindsay was doomed forever to seek, but never to reach, his long-sought “path of artistic rest.”

NOTICE!

After September 1, 1938, the price of

PROBLEMS OF PORTRAITURE

FROM EARLIEST TIMES TO THE PRESENT

*will advance to \$1.35**

IF YOU intend to purchase a copy of E. M. Benson's "Problems of Portraiture" for your library, you should do so now, for after September 1, the price will be \$1.35.

This book was first produced under unusual circumstances which made possible the low price of \$1 a copy. These circumstances no longer prevail, necessitating the increase in price.

"Problems of Portraiture" is unique, in that it is a complete analysis of portraiture from prehistoric to modern times in concise, condensed form, with text and illustrations integrated.

Seventy-seven illustrations embrace practically all media, from cave drawings to the motion picture.

9¼ x 12¼ inches • Paper and board binding • 77 Illustrations

*Now \$1 the copy • After September 1, \$1.35

An A·F·A Value Book

THE AMERICAN FEDERATION OF ARTS
National Headquarters • BARR BUILDING, WASHINGTON

Letters (Continued from page 492)

all rules of good drawing, composition or motif. His themes have no place in the Justice Department Building. However, I rather think that this sort of thing will continue as long as social justice—bah—continues to be a political factor in the nation's art life.

We have in the United States any number of artists who would have been able to show intelligence in the selection of themes for this building and who can not only draw, but paint as well. They are receiving no government aid, because the Federal Art Project is determined to socialize the whole national art fabric, or in other words the F. A. P. is trying to make silk purses out of all the sows' ears in the U. S., and common horse sense will tell one what success this will have.

Why did Mr. Biddle deface the walls of the Justice Building with characters from New York's ghetto? Was he trying to impress us that the building is a possession of the Jewnited States? Why must people have monstrosities, indiscriminately pushed together in foul smelling tenements, that reek of vermin in the abstract, placed before their eyes on the walls of buildings that should reflect the dignity of that portion of society which it represents?

These Biddle frescoes are but another example of the poisonous pattern of Moscow being forced down the American throat, and it is the type of thing that is bringing, not a widespread appreciation of aesthetics, but rather a degeneration of public taste. If propaganda is the aim of the F. A. P., it might be well to remember that there are real artists who by means of beauty can arouse sufficient sympathy to tear apart one's heart strings. But the type of propaganda portraying vicious, horrible, nauseating scenes does not excite compassion—it excites revulsion.

One of the fundamental truths of nature is that foul, abhorrent things betray by their shape, color, sound or aroma that they are poisonous or otherwise dangerous, hence all living things avoid them. Also a truth is the fact that agreeable things betray themselves in like manner. The modernistic incompetent, who believes himself an artist, goes far afield to collect formulas for sour color, distortion, foul themes and cacophonic sounds, sells his ideas to some politician, gets a F. A. P. job and then, when criticized for his historic and artistic ignorance, writes a thesis on his technique—borrowed from some book—or tells the critic and the rest of the world that he is mentally so far superior that the criticism is unworthy of an answer. But the foul creations remain; we cannot escape them.

The one truth remains. You cannot socialize art. There have been many chosen, but few will survive the back-swing of the pendulum of genius. Human reason will rebel and those timid souls who have been reticent about ridiculing the defamation of our public buildings by artistic frauds, because they feared they might be guilty of *social injustice*, will sweep these monstrosities from the face of the earth—preserving only enough to show future generations what saps we taxpayers are.

This poisonous doctrine of "social justice"—a fraudulent term for Communism—has permeated our art schools and art museums. The only art that is acceptable today, therefore, is not art at all. It is hideousness personified. It is Moscow propaganda. It is the essence of foulness and incompetence. And its constant encouragement means the death of craftsmanship—the very life-blood of artistic expression.

These radicals who realized their inability to reach the heights of technical perfection naturally sought the shortest way. The results are everywhere apparent. Hundreds of thousands of yards of perfectly good canvas; square miles of copper; mountains of marble; miles of good plaster; tons of paint and ink have been destroyed to allow "freedom of expression" to an army of morons and nitwits who have nothing to express and could not express it if they did.

In the same issue of the *MAGAZINE OF ART* I found a detail of Ben Shahn's mural in the Jersey Homesteads, Hightstown, New Jersey. What a libel on Einstein—pooley. If there ever was a degenerate conception of what should show in the faces of people who have come to the U. S. in the hope of being put on alien relief, Shahn failed to get it. What he did formulate was a disgusting group of grotesques that are not even human. My God! The world is so full of beautiful things and so well supplied with artists who can paint beautifully, draw beautifully and conceive imaginatively and beautifully that one wonders why such emetics and purgatives are allowed to be seen by human eyes.

When will the American public have satiation of this orgy of disgusting, horrible, madhouse creations? From the Renaissance to Whistler, art improved; then it began to deteriorate until today the stuff called art is nothing but a bad copy of the lowest Congo Negro symbolism lacking, however, a reason for being—one thing the Congoite did have.

For the love of art, please give your readers something sometimes, that will not irritate the entire nervous system. Let's go back to sanity.

Yours for art's sake,
PAUL F. BERDANIER, SR.

Jackson Heights, New York

To Mr. Berdanier, whose nervous system is unduly irritated, we suggest that he seek "sanity" in the medieval sculpture also published last month (pages 400-405). The past may prove soothing. As to Mr. Berdanier's heated and inaccurate attack on Messrs. Biddle and Shahn, he is welcome to his own ideas and opinions and we are willing to print them, without endorsement, in our columns. But we cannot let them see the light of day without reminding readers that the murals of neither Biddle nor Shahn were painted under the WPA Federal Art Project, as Mr. Berdanier states. Nor can we subscribe to his statement that "social justice" is "a fraudulent term for Communism." Other mis-statements should be clear to well informed readers. This letter is printed without editing. Do other readers agree or disagree with its sentiments?—EDITOR.

FOR YOUR LIBRARY
SPECIAL VALUES IN
A·F·A VALUE BOOKS

What are A·F·A Value Books? Certain books of other publishers, considered worthy of continuous distribution, acquired by the Federation for this purpose, and offered at substantial reductions from the original prices.

"POP" HART

The amusing adventures of "Pop" Hart in the South Sea Islands—and the world over, for that matter—make this book zestful reading. An authoritative appraisal of a noted artist by Holger Cahill, woven into a delightful story. *Now*, \$2.
A deluxe edition is also available of "Pop" Hart, printed on permanent paper, and including a limited edition, original lithograph, worth much more than the sales price of \$7.50.

ALBERT PINKHAM RYDER

Perhaps the dark, mysterious tenor of Ryder's work is the quality which strikes so responsive a chord in most people. This beautiful book documents his work. Seventy-two plates, with an introduction by Frederic Newlin Price affording a keen insight into the character and philosophy of the man. *Now*, \$3.50

KENNETH HAYES MILLER

What Lloyd Goodrich has to say about Kenneth Hayes Miller's work is worth knowing. And there are sixty-four superb gravure plates to entertain the eye. A large book, and a sound value. *Now*, \$2.50
An original lithograph is bound in a special, deluxe edition on permanent rag paper. *Now*, \$7.50

ERNEST LAWSON

The work of a noted Canadian-American, represented in all the great museums in America, is impressively documented in this picture book. Lawson's rich, appealing landscapes are illustrated by fifty-two plates, large in scale. *Now*, \$3.

¶ If you are not delighted with A·F·A Value Books, send the books back in good condition at the end of five days, and your money will be refunded in full.

¶ All books are shipped postpaid in the United States. Additional postage to foreign countries is charged. Members of the Federation may deduct 10% from the prices quoted as a privilege of membership.

THE AMERICAN FEDERATION OF ARTS
National Headquarters: Barr Building, Washington

AUGUST EXHIBITIONS

ANDOVER, MASSACHUSETTS

Addison Gallery of American Art: New Accessions; through Sept.

BALTIMORE, MARYLAND

Walters Art Gallery: French Academic and Official Painters of the 19th Century. English Landscape and Portrait Painters.

BIRMINGHAM, ALABAMA

Birmingham Public Library: Southern States Art League—18th Annual Exhibition; through Sept.

BROOKLYN, NEW YORK

Brooklyn Museum: Complete Graphic Works of Paul Gauguin; to Oct. 2. Costumes & Settings for the Dance; to Sept. 18

BUFFALO, NEW YORK

Albright Art Gallery: Exhibit from Permanent Collection.

CHICAGO, ILLINOIS

Art Institute of Chicago: Work by Federal Art Project of Illinois; to Oct. 9. Miniature Rooms; to Oct. 1. Sculpture by Sylvia Shaw Judson; to Oct. 9. 200 Years of French Color Prints; to Nov. 1. Etchings by Jacques Callot; to Nov. 1. Drawings from Gurley Memorial Collection. Etchings by Rembrandt & Samuel Palmer; to Oct. 3.

CLEVELAND, OHIO

Cleveland Museum of Art: Colonial & Early 19th Century Painting, Celebrating 150th Anniversary of Founding Northwest Territory. Museum Collection of Water Colors. Old Master Drawings & Japanese Prints; to Oct. 2.

COLORADO SPRINGS, COLORADO

Colorado Springs Fine Arts Center: 4th Annual Exhibit of Work of Artists West of the Mississippi; to Aug. 31.

FLAGSTAFF, ARIZONA

Museum of Northern Arizona: Woodblock Prints in Color by Gustave Baumann; Aug. 1-25.

GLOUCESTER, MASSACHUSETTS

Gloucester Society of Artists: 2nd Exhibition; Aug. 6-Sept. 12.

GOOSE ROCKS, MAINE

Water Color Gallery: Exhibition arranged by Eliot O'Hara.

GREEN BAY, WISCONSIN

Neville Public Museum: Photographs of Early American Architecture; to Aug. 8. Color Block Prints of Old Mexico by Glenn & Treva Weete; Aug. 10-Sept. 10.

HONOLULU, HAWAII

Honolulu Academy of Arts: Oceanic Art; Aug. & Sept.

LAGUNA BEACH, CALIFORNIA

Laguna Beach Art Association: 20th Anniversary Prize Exhibition; Aug. & Sept.

LOS ANGELES, CALIFORNIA

Los Angeles Museum: Max Beckmann; to Aug. 10. Karl Hofer; to Aug. 31. Daumier & Gavarni Prints; to Aug. 31. Swedish Prints; Aug. 1-18. Frobenius Collection—Prehistoric Rock Pictures; Aug. 20-Sept. 20.

MANCHESTER, NEW HAMPSHIRE

Currier Gallery: Sculpture by Anna Hyatt Huntington.

MANCHESTER, VERMONT

Southern Vermont Artists Association: Annual Exhibition; Aug. 27

NANTUCKET, MASSACHUSETTS

Easy Street Gallery: Work by Nantucket Artists.

NEWARK, NEW JERSEY

Cooperative Gallery: Work by Contemporary American Artists.

Newark Art Museum: International Exhibition of Toys, Dolls & Games. Arts of India & Persia. American Folk Paintings.

NEWPORT, RHODE ISLAND

Newport Art Association: Loan Exhibition of American Paintings; Aug. 5-21.

NEW YORK CITY

A. C. A. Gallery, 52 W. 8 St.: Group Show of Paintings; to Sept. 3.

Arden Gallery, 460 Park Ave.: Garden Sculpture; to Sept. 3.

Argent Galleries, 42 W. 57 St.: Oils & Water Colors; to Sept. 1.

Babcock Galleries, 38 E. 57 St.: Oils & Water Colors by American Artists.

Boyer Galleries, 69 E. 57 St.: Contemporary Paintings.

Contemporary Arts, 38 W. 57 St.: Small Paintings. Figures, Flower Paintings, Landscapes; to Sept. 3.

Durand-Ruel, Inc., 12 E. 57 St.: 19th & 20th Century French Paintings; to Sept. 1.

Federal Art Gallery, 225 W. 57 St.: Paintings & Prints by Art Teachers; to Aug. 11. Project Models & Dioramas.

French Art, 51 E. 57 St.: Modern French Paintings; to Sept. 1.

Harlow, 620 5th Ave.: Prints; to Sept. 1.

Hudson Park Library, 10 7th Ave.: Sculpture by Anita Wechsler; to Aug. 31.

M. Knoedler, Inc., 14 E. 57 St.: Selected Paintings; to Oct. 1.

Kraushaar Galleries, 730 5th Ave.: Paintings & Water Colors by American Artists.

Metropolitan Museum of Art, 5th Ave. & 82 St.: Three Centuries of French Domestic Silver. Designs for French Silver; to Sept. 19. Italian Baroque Prints; through Sept.

Midtown Galleries, 605 Mad. Ave.: Retrospective Exhibition of Paintings; to Sept. 3.

Milch Galleries, 108 W. 57 St.: Selected Paintings by American Artists; to Sept. 30.

Frances Miller, 24 W. 55 St.: Textiles & Rugs; to Sept. 3.

Morton Galleries, 130 W. 57 St.: Group Show; to Sept. 3.

Museum of Modern Art, 14 W. 49 St.: Masters of Popular Painting. Wheaton College Competition Designs; to Sept. 3.

New York Public Library, 5th Ave. & 42 St.: Artists of Aloofness; to Nov. 30. Architecture & the Illustrator; to Sept. 1. Recent Additions to the Print Collection; to Nov. 1.

Riverside Museum, 310 Riverside Drive: American Art; to Sept. 3.

Schaeffer Galleries, 61 E. 57 St.: Old Masters; to Sept. 1.

Studio Guild, 730 5th Ave.: 2nd Annual Revolving Exhibition of Paintings & Sculpture; to Sept. 5.

Walker Galleries, 108 E. 57 St.: Group Show.

Weyhe, 794 Lexington Ave.: Selected Prints, Drawings & Sculpture; to Sept. 1.

NORTHAMPTON, MASSACHUSETTS

Smith College Museum of Art: 19th & 20th Century French & American Paintings from Museum Collection.

OGUNQUIT, MAINE

Ogunquit Art Association: 2nd Exhibition; Aug. 1-Sept. 5.

OLD LYME, CONNECTICUT

Lyme Art Gallery: Annual Summer Exhibition; to Aug. 29.

PITTSFIELD, MASSACHUSETTS

Berkshire Museum: Oils & Water Colors by Stuart Henry; Aug. 2-14. Berkshire County Photographic Exhibition; to Aug. 14. Paintings & Decorative Panels by Augustus Vincent Tack; Aug. 2-31. Marquand & Parsons Collections of Laces; Aug. 19-Sept. 4.

PROVINCETOWN, MASSACHUSETTS

Provincetown Art Association: Combined Modern & Regular Exhibition; to Sept. 5.

ROCKPORT, MASSACHUSETTS

Rockport Art Association: 18th Annual Exhibition; Aug. 3-Sept. 7.

SACRAMENTO, CALIFORNIA

California State Library: Aquatints & Mezzotints from the Library Collection.

ST. LOUIS, MISSOURI

City Art Museum: International Water Color Exhibit; to Aug. 21.

SAN DIEGO, CALIFORNIA

San Diego Museum: Paintings by Frederic Taubes.

SAN FRANCISCO, CALIFORNIA

California Palace of the Legion of Honor: Loan Exhibition of Venetian Paintings.

Paul Elder & Co.: Paintings by Burmah Burris; to Aug. 31. Water Colors by Henry Scott; Aug. 15-Sept. 3.

San Francisco Museum: San Francisco Art Association Exhibition of Drawings & Prints; Aug. 17-Sept. 18. Pacific Coast Collections.

SEATTLE, WASHINGTON

Seattle Art Museum: Persian Art. Drawings by Hokusai. Paintings by Early Chinese Masters.

SPRINGFIELD, MASSACHUSETTS

Springfield Museum of Fine Arts: Development of Architecture in New England.

SUFFERN, NEW YORK

School of Living: Paintings & Water Colors by Waldo Peirce, Alzira Peirce, Henry Varum Poor, Dewitt Peters, Vaclav Vytlacil, Judson Briggs, Martha Ryther & Morris Kantor.

TOLEDO, OHIO

Toledo Museum: 25th Annual Exhibition of Selected American Paintings; to Aug. 28.

WHITE SULPHUR SPRINGS, WEST VIRGINIA

Old White Art Colony: Water Colors by William C. Grauer; Aug. 15-Sept. 1. Mural Designs & Crafts in Porcelain Enamel on Metal by H. Edward Winter; to Aug. 15.

WOODSTOCK, NEW YORK

Woodstock Art Association: 19th Annual Exhibition.

WORCESTER, MASSACHUSETTS

Worcester Art Museum: Selections of American Painting from the Study Collections.

UNUSUALLY REFRESHING BOOKS

for you to

ENJOY ON YOUR VACATION

or for

DISTINGUISHED GOING-AWAY PRESENTS FOR FRIENDS

The Leadership of **GIORGIONE**

By DUNCAN PHILLIPS

ANYONE visiting Europe's art collections will find "Giorgione" of especial interest. For the magnificent illustrations include not only Giorgione's masterpieces, but also works of Bellini and Titian—with the collections in which they are located noted in each instance.

This, you know, is the first book written in English for the general reader, as well as the connoisseur and scholar, on the immortal Venetian master.

From all parts of the world is coming critical acclaim for a superb work; a book beautiful, entertaining and genuinely worth while. "Giorgione" is a rich acquisition for any library, and a source of stimulating pleasure.

CLOTH BOUND
112
ILLUSTRATIONS
9¼ x 12¼ inches
\$4.25

JOHN MARIN

The Man and His Work

By E. M. BENSON

How do you feel about Marin's work? Do you consider Marin as a pioneer who has explored new techniques of expression, who has searched for a new way of interpreting conventional forms? Or do you shrug your shoulders and say: "I can't get what Marin is driving at?"

Whether as devoted admirer or deadly enemy, you will, we believe, find this searching analysis of the man, and definitive appraisal of his work, well worth reading. The first and only full length portrait of Marin the man, and Marin the artist.

CLOTH BOUND
51
ILLUSTRATIONS
\$2.50

ADOLPHE BORIE

By GEORGE BIDDLE

THE sheer, exciting quality of its writing is enough to recommend George Biddle's new book. And this is but one of many reasons why people welcome it, for as Agnes Delano, writing in the *Washington Post* says:

"Mr. Biddle . . . presents a personality of real warmth and spirit, watches it take root under a succession of influences, and flower in a body of significant painting.

"This book on Borie is more suggestive than exhaustive, but it should rescue him from the indifference and neglect of a forgetful public. To both student and amateur, it offers a feast for the eye and for thought."

CLOTH BOUND
50
ILLUSTRATIONS
9¼ x 12¼ inches
\$3.50

ALL BOOKS ARE SHIPPED POSTPAID • IF YOU ARE A MEMBER OF THE FEDERATION DEDUCT 10% AS YOUR MEMBERSHIP PRIVILEGE

**THE AMERICAN FEDERATION OF ARTS • NATIONAL HEADQUARTERS:
BARR BUILDING, WASHINGTON**

More Traveling Exhibitions

On this page last month, there was presented a few of the many circulating exhibitions available for programs of art activity through the NATIONAL EXHIBITION SERVICE of THE AMERICAN FEDERATION OF ARTS. Here is a supplementary list of interesting collections. . .

WOOD SCULPTURE & WOOD CARVING

Representative examples of contemporary work by American designer-craftsmen in this medium, selected in cooperation with the Society of Designer-Craftsmen. *Rental, \$45.*

FEDERICO CASTELLON

A fine selection of 25 works in oil, pastel, crayon and pencil by this brilliant young artist of Spanish birth, showing his skill of draftsmanship and extraordinary imagination. Castellon has held one-man exhibitions in Madrid, New York and Paris. Lent through courtesy of the Weyhe Gallery. *Rental, \$30.*

SMALL BRONZES

A well-rounded group of 20 pieces, including animal figures, plaques, portrait heads and other subjects. *Rental, \$35.*

EGYPT IN PHOTOGRAPHS

This collection of 50 exceptional photographs by Professor Hamann of Marburg University gives a comprehensive idea of the character of Egypt, and its ancient art. Recommended by the Museum of Fine Arts, Boston. Labeled and mounted, 25 x 30 inches. *Rental, \$15.*

PENNSYLVANIA GERMAN ILLUMINATIONS

30 framed birth certificates, specimens of penmanship and illumination characteristic of the distinctive art motifs of this section of America, in the 18th and early 19th centuries. Lent by the Philadelphia Museum of Art. *Rental, \$25.*

A KLEEMANN SHOW

Paintings by the leading artists handled by the Kleemann Gallery, including selected examples of the work of Eugene Higgins, Albert Sterner, Louis M. Eilshemius and Ann Brockman. 12 pictures. *Rental, \$75.*

MODERN WALLPAPER DESIGNS

A carefully selected group displaying a variety of good contemporary wallpapers. Assembled through the cooperation of Robert Tyler Davis of the Albright Art Gallery, and the Wallpaper Institute. 30 uniform mounts, 30 x 40 inches. *Rental, \$30.*

SPANISH PAINTINGS

The work of Wells M. Sawyer, oils and watercolors, executed since 1926. Already accorded wide recognition. *Rental, \$40.*

A Complete Catalog Is Available

JUST PUBLISHED is new Handbook No. 3 of the Federation's National Exhibition Service. The Handbook is an indispensable guide to exhibitions available not only through the Federation (with & without rental) but through 29 other important agencies as well.

A copy of the Handbook will be sent, upon request, to any organization which has not already received a copy, to any group interested in a program of art activity, and to Members of The American Federation of Arts who would like to know more about this important phase of the Federation's work.

Make Reservations Now

CIRCUITS ARE filling rapidly; some are already over subscribed. It is suggested that reservations be made with as little delay as possible, to prevent disappointment. Miss Helen Campbell, Exhibition Secretary, will gladly help you work out your schedule.

THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington, D. C.